## THE ATHENÆUM

Journal of English and foreign Literature, Science, the fine Arts, Music and the Drama.

No. 2305.

LONDON, SATURDAY, DECEMBER 30, 1871.

PRICE REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—The British Museum will BE CLOSED on the FIRST and RE-OPENED on the EIGHTH of JANUARY, 1872. No Visitor can be admitted from the last to the Tith of January inclusive. Eritish Museum, Dec. 26th, 1871.

ROYAL ACADEMY OF ARTS,
BURLINGTON HOUSE.

The EXHIBITION of PICTURES of the OLD MASTERS,
together with the Works of Deceased Masters of the British School,
will OPEN ON MONDAY NEXT, the 1st of January, 1872, at 10
o'clock.—Admission, 1s.; Chalsogue, 64.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

POYAL SCHOOL of MINES, Jermyn-street.—
Dr. FRANKLAND, F.R.S., will commence a course of Thirty
Lectures '00 Organic Chemistry, on WEDNESDAY NEXT, the 3rd
January, at 10 colock; to be continued on each succeeding Thursday,
Monday, Tuesday, and Wednesday, at the same hour. Fee for the
Course 3t.; to those who have attended the pred MEEKS, Registrar.

A NTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND,
4, ST. MARTIN'S-PLACE, Trafalgar-equare.
MONDAY, January 1st, at 8 r.m. Papers to be read:
1 "On the Hereditary Transmission of Endowments," by George Harris, Eq. F.A. Wake, Esq., Dir.A.I.
2 "The Adamites," by C. S. Wake, Esq., Dir.A.I.
2 "Fard, Collingwood, Secretary.

PRINTERS' PENSION, ALMSHOUSE, and
ORPHAN ASYLUM CORPORATION.
Patron-H.R.H. the DUKE of CAMBRIDGE, K.G.
At the Election of ORPHAN CHILDREN this day, the following
were duly ELECTED in the property of the pro

were duly ELECTED:

1. Elias Suaan Spaul, aged nine years.
2. Jessie Beatrice Cowdroy, aged eight years.
3. S. HODSON, Secretary.
No. 20, High Holborn, W.C., Dec. 18, 1871.
Contributions in aid of the Orphan Asylum Fund are urgently solicited, and will be thankfully received by W. Clowes, Esq. F. R. G.S. Treasurer. Duke-street, Stamford-street, S. E.; by Mr. Pope, Collector of by the Secretary, at the Offices of the Corporation, 20, High Holborn.

SOCIETY for the ENCOURAGEMENT of the FINE ARTS.
FOURTEENTH SESSION.

FIRST CONVERSAZIONE, THURSDAY, 18th January, 1872, at the SOCIETY of BRITISH ARTISTS GALLERY, SUFFULK STREET, Four Conversation (with Ticket to admit one friend, Jacutuse, Exhibitions, &c., THURSDAY EVENINGS.—Annual Sub-scription, One Guinea. No Entrance Fee.

9, Conduit-street, Regent-street.

CENERAL EXHIBITON of WATER-COLOUR DRAWINGS, Dedley Gallery, Egyptian Hall, Piccadilly. NOTICE to EXHIBITORS.—The days for taking in Drawings for the Eighth Annual Exhibition will be Monday and Tuesday, the 1st and Sod of January next, from 10 a.m. to 10 r.m. Regulations may be had of the Secretary, at the Gallery.

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Prospectures, containing terms of Membership, and Priced and Descriptive List of Publications, will be sent, post free, on application the Office.

P. W. MAYNARD, Secretary. the Office. 24, Old Bond-street, London.

UNIVERSITY COLLEGE, LONDON.—

MENCE on TUESDAY, Jan. 2, 1872.

The CATCH, and of Science. The LENT TERM will COMMENCE on THURSDAY, Jan. 4, 1872.

The SCHOOL for BOYS between the Ages of Seven and Sixteen.—

The LENT TERM will BEGIN on TUESDAY, Jan. 18, 1872.

The LENT TERM will EBGIN on TUESDAY, Jan. 18, 1872.

MATHEMATICS, Ac.—The LENT TERM will COMMENCE on MONDAY, Jan. 8, 1872.

MONDAY, Jan. 8, 1872.

MONDAY, Jan. 9, 1874.

MONDAY, Jan. 3, 1874.

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J. M. MONTEFIORE, Chairman.

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Crawley, Dec. 26, 1871.

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### CONTINENTAL LITERATURE IN 1871.

#### BELGIUM.

Although Belgium, during the late war, experienced the recoil of the sanguinary events which took place along her frontiers, she has happily survived that period, and come out of the danger without having her territories invaded or her security compromised. But it was impossible that Literature, the growth of Peace, should not have suffered from the allabsorbing interests of the moment; and, in fact, if 1871 has not been entirely barren, there has been a visible diminution in the number of purely literary works.

This diminution has affected both Flemish and French literature, especially the latter. None of the men of letters of any celebrity has produced a new work in French during 1871, except M. Charles Potvin, who has given to the world a study of Historical Criticism,

of which we shall speak later.

Two young poets have, however, appeared this year in Belgium, whose coming seems an augury of good. Two volumes of poems have appeared, one called 'Une Voix dans l'Ouragan,' the author modestly concealing his name under the initials A. H.; the other is simply called ' Poésies,' by Herman Pergameni. Both works have been a pleasant surprise to the few who read Belgian poetry: they give hopes that these young poets may, when the old poets have passed away, fill up the vacant places. We must not omit to mention a work now in course of publication, entitled 'Œuvres Choisies de nos Poëtes populaires Flamands,' translated into French verse by Auguste Claus. Charles Potvin and some others had already, in very remarkable imitations, given to their Walloon countrymen choice specimens of our best Flemish poets, but the work of M. Claus will form, if we may judge by the portions which have appeared, a tolerably comprehensive storehouse of Flemish literature since 1833. The increasing success which has attended this work since it began to appear proves that Flemish authors of real merit excite the curiosity and attract the serious attention of the Walloons. This forms about the sum of all that the year 1871 has produced in the way of what is purely literary.

On the other hand, there have been a great multitude of pamphlets and writings of every kind, all devoted to the narration and discussion of the tragic events of the present time. In the number of these ephemeral works, we must not omit to mention three, which by their sterling merit deserve a more enduring fame. We will begin by one called 'L'Esprit Parisien, produit du Régime Impé-It comes from the skilful pen of Émile Leclercq, already well known by his novels, so full of spirit and originality. This work, which in a few months reached its sixth edition, owed its popularity in some degree to the style of the author, but much more to the numerous and curious extracts from that portion of the French press which has shown itself to be so much below its mission, foolishly overbearing before reverses, and mad with vanity under defeat. We must not omit to mention 'Sedan,' by Camille Lemonnier, who, like M. Leclercq, is an author of recognized and acknowledged merit. In a series of small pictures and vivid descriptions, he has indicated the horrors of the disastrous campaign of Napoleon III., whilst he has carefully avoided long reflections and rhetorical declamations.

M. Alfred Michiels, in contesting the rights of Germany over Alsace and Lorraine, has had the honour to elicit a reply from the

celebrated Prof. Von Sybel.

Amongst other writings inspired by the late war, we must mark one, as worthy of notice,—an interesting pamphlet 'Sur la Réorganisation de l'Armée, par un Officier Supérieur Belge.' It evinces great talent, and is by Lieut. Gen. Eenens. The author sets forth a system of his own, which endeavours to conciliate the principle of the Prussian enforced service with the feelings and customs of a less

military nation.

In History of the highest class, so fruitful in stern lessons, we are compensated for the literary poverty in other respects, of which we have just now spoken. Let us first say one word of the competition of National History, which takes place every five years, and of which the laurels have this year been carried off by M. Jules Van Praet, Minister of the King's Household. His 'Essais sur l'Histoire Politique des Derniers Siècles,' for which he won the prize, forms a study of political philosophy which is altogether of a high class. Never before in Belgian literature had history been treated with so much breadth of character, and at the same time with such fine and delicate analysis. M. Van Praet divides the modern history of Europe into five periods, with which the five essays which compose the work correspond. The essays are respectively devoted to the Dukes of Burgundy, Charles the Fifth, Philippe the Second, Richelieu, the first English Revolution, and the last to William the Third.
As M. E. Forcade remarked in the Revue des Deux Mondes, the author has taken his point of observation from his own country, and thence he has followed the progress of the art and science of politics in Europe, from the close of the Middle Ages up to the present time. He has depicted men and events in a style at once solid, clear, and brilliant. His insight into character is vivid and profound,-such as might be naturally expected from an author who has passed his whole life amongst the men and the things which make history. We must also mention the conscientious 'Rapport,' edited, in the name of the Jury, by M. Alphonse Le Roy, the learned Professor of the University of Liège. It analyzes and criticizes in a remarkable manner all the historical works which have appeared amongst us, whether written in French or Flemish, from 1866 to 1870.

But to return to the publications of the year 1871, we will mention, in the first place, the 'Génie de la Paix,' by Charles Potvin. The author, who is at once the best of our living poets and an excellent critic of history and general literature, has endeavoured, in his latest book, 'L'Histoire du Droit International depuis l'Antiquité jusqu'à nos Jours,' especially to make known those of his countrymen who have contributed their stone to the edifice of the brotherhood of nations. We would call especial attention to the pages devoted to Grotius, Marnix de St. Aldegonde, and Jansenius; also to those wherein the author

speaks of less illustrious Belgians, but who deserve to be better known, such as Hen-rion, Amand, Bauwens, Brück, and Bara, the laureate of the Congress of Peace of 1849. This book is the work of a man with a great heart, who has read much and thought much. M. Ferdinand Hénaux has published a new edition of a curious 'Étude sur Charlemagne,' in which he tries to establish, and not without success, that the great Emperor of the West was in reality born at Liege, where a statue has just been erected to him. The author makes ingenious use of local traditions. Theodore Juste, the indefatigable biographer of the founders of Belgian nationality, has this year published an elaborate 'Étude sur Sylvain Van de Weyer,' the statesman who played so important a part in the Revolution of 1830, and during the reign of Leopold the First: at first, in the front ranks of the opposition against the King of Holland; then, member of the Provisional Government, directing diplomatic affairs during the most critical period of the Belgian Revolution; finally, for a period of thirty-five years, ambassador from Belgium to London. In all these aspects and relations he is drawn at full length by M. Juste. The chief merit of this work consists in the numerous and well-chosen extracts from the unpublished letters and writings of Van de Weyer and his distinguished correspondents and contemporaries, amongst whom may be counted King Leopold himself.
We must not pass by without notice a

curious monograph by a young officer of the Belgian army, 'Les Contestations Politiques et Religieuses au XVII<sup>e</sup> et au XVIII<sup>e</sup> Siècles, au sujet de la Ville basse de Charleroi,' by M. Lyon. The work is the result of conscientious research, and contains a multitude of hitherto unpublished documents; it introduces us into the minutest details of a curious conflict, which gives us a tolerably clear and comprehensive view of the civil and religious administration of the period. This historical portion of our review may conclude by the mention of M. E. Dupont's book upon 'Les Temps Antéhistoriques en Belgique.' M. Dupont is the Director of the "Musée d'Histoire Naturelle" at Brussels; he traces the picture of life amongst our ancestors during the Stone period, by the light of his recent discoveries in the caves of the Ardennes valleys. This work, remarkable alike for the depth of its research and the charm of its style, will be read with attention both by the learned in such matters and those who are ignorant of them.

With regard to History properly so called, there are several publications which may be classed under this head, relating to the institution and study of its successive developments. 'L'Histoire de l'Enseignement Populaire en Belgique' (third edition), by Léon Lebon, is a work of much erudition and full of interest; the subject is treated systematically, "The true history of a people," says the author, "is that of its schools and teachers." Going back to the earliest period possible, he shows what our schools were under the Druids of Gaul, under the Roman rule, under the Merovingian kings, under Charlemagne and his successors. The epoch of the Flemish Communes furnishes a most curious chapter. The author then follows the decay of Belgian schools and teaching under the Dukes of Burgundy, Charles the Fifth, and the Spanish Princes

until the period when Maria Theresa and Joseph II. endeavoured, in the eighteenth century, to raise the tone of general instruction, and prepared the way for the organization of scholastic instruction under William the First, and under the monarchy of 1830. This interesting history is rendered complete by a 'Répertoire Historique, Analytique et Raisonné de l'Enseignement en Belgique,' by the same author, which is a mine of statistical information, and gives a curious insight into the subject of education in Belgium. Not less in impor-tance are the labours of M. Alphonse Le Roy upon public instruction in Spain, first published in the last numbers of La Revue de l'Instruction Publique en Belgique, This excellent study will shortly appear in the Encyclopædia des Gesammten Erziehungs und Unterrichtswesen of Schmid. It is an immense collection, which may certainly be considered the greatest monument that has ever been raised to the art

of schoolmasters and the history of teaching. Juridical literature has this year produced two remarkable works. M. F. Laurent, so well known by his 'Études sur l'Histoire de l'Humanité,' continues actively to pursue the publication of his 'Principes de Droit Civil.'
The fifth volume has appeared in the course of 1871, and men competent to speak on the subject declare that the juridical works of M. Laurent are quite equal to his historical and philosophical writings. A volume 'Sur les Institutions et les Associations Ouvrières en Belgique,' by Léon d'Andrimont, deserves atten-The co-operative movement had not hitherto found a historiographer in our country -M. d'Andrimont has now completely filled up this blank. He passes in review those societies which are founded and supported by patronage, those that owe their existence to the combination of patronage with self-help; and finally, those societies which are altogether created and supported by the workmen alone and unaided. Whilst treating the statistical portion with great care, the author has also conscientiously studied the historical aspect of the question. As at once the Founder and the President of the People's Bank, at Liège, he is able to speak upon the subject with an authority possessed by no one else. Under the title of 'Annexes,' the volume contains a quantity of statistics and regulations, as well as the complete code of the Belgium legislation concerning the societies of working-men.

M. Quetelet, the learned Director of the Brussels Observatory, has published a most curious volume, called 'Anthropometry,' in which he endeavours to prove, by a study of the proportions of the human body in different races, his favourite idea of the constancy of all the phenomena of the physical and social life of man. The book is a supplement to his work on 'La Physique Sociale.'

This retrospect of French literature in Belgium cannot be concluded without a word upon the Reviews which are published there. Amongst those periodical works which are devoted to politics and to literature, the Revue de Belgique is a distinguished Liberal organ. The two organs of the Catholic party are the Revue Générale and the Revue Catholique: these two monthly periodicals often contain articles which are remarkable on several accounts. La Revue de l'Instruction Publique is more scienific; it treats on questions of philology, literature, and history, as well as of science. The Messager

des Sciences Historiques, and Les Annales et Bulletins de l'Académie de Belgique, keep aloof from all the polemical questions of the day, and they are appreciated even in other countries. Also the excellent Revue de Droit International et de Législation comparée is a publication of which Belgium may be proud. Under the editorship of MM. Asser and Westlake—two learned juriconsultists of Holland and England—and of M. Rolin-Jacquemyns, avocat and publiciste, at Ghent, this Review fills up an important position. The names of those who edit this work, and of the contributors to it, such as Bluntschli, Vreede, and others, speak sufficiently se to its value.

as to its value. The last war has given a lively impetus to the Flemish movement, and instead of being confined to literature alone, it has entered into political and social questions! The Germanic sentiment has increased intensely amongst the Germans, from the expansive force which has been displayed by Germany. In like manner the Flemish press, which in general supported Germany against France, has attained a remarkable degree of development, thanks to the co-operation of the best writers. Amongst many others, the weekly Ghent newspaper Het Volksbelang (The Good of the People), besides being exceptionally well written, deserves to be known abroad, for the courage, the earnestness, and the good sense with which it defends the principles of liberalism and the rights of nationalities. There are other organs which valiantly support the Flemish cause at Brussels. at Antwerp, and elsewhere. This political activity must, to a degree, inevitably turn aside Flemish authors from mere literature, and although this year this influence may not be very sensibly felt, it is not difficult to foresee that Flemish literature will before long come to be considered as belonging to the category of social science. This movement was inaugurated some years ago by a powerful association, the Willems-Fonds, which has its head-quarters at Ghent, and its twelve hundred members are spread in all directions over Belgium and Holland; it even counts adherents in French Flanders and in the Dutch colonies. The aim of this association is to promote the intellectual emancipation of the Flemish people -one mode of its operation is to publish popular works. This year the Willems-Fonds has edited. amongst others, two books of great utility, 'The Handbook of the Elector,' by M. Julius De Vigne, and the excellent work of M. Rolin Jacquemyns, 'The Belgian Constitution.' popular book, whilst it is thoroughly serious and even profound, presents to the reader a series of remarkable monographs upon the liberties and fundamental principles of the Belgian Constitution. Persons competent to judge declare this to be the best work of the kind. 'The Handbook of the Elector,' by M. J. De Vigne (of Ghent), supplies a work that was much needed, and comes just at the right moment, when the new electoral law is about to come into operation for the first time. After an introduction full of enlightened and at the same time practical ideas, on the rights and duties of electors, the author gives a clear and complete commentary upon all the electoral laws of Belgium. One of the chief merits of this work is the faithful translation it gives of these laws, the original

and only text being in French. This publica-

tion has, therefore, more than one claim to be considered a valuable service rendered to the Flemish electors.

A third and not less important work will mark the transition of the social sciences into literature, belonging as it does to both classes. This work is entitled 'Letters from the South Netherlands,' by Max Rooses. These letters are a collection of the correspondence addressed from Ghent, during the years 1869 and 1870, to the Dutch newspaper Het Vaderland. The author, already well known by his remarkable literary criticisms, distinguishes himself in this work by the piquant and picturesque turn which he gives to his thoughts as well as to his style. Added to this, these letters treat of the most varied and important questions from the Flemish point of view-such as the Young School of Music, the Flemish question in the Chamber of Representatives, and at the last Communal Elections, the books which have appeared, the deaths of three illustrious Flemings (the artist Levs and the two Polemists Jan Van Ryswyck and Lenaerts), and in fact every topic of general interest, such as the Congress of working-men at Lausanne; the Ministerial Crisis in Belgium; the relations of Belgium with Germany, &c. In one word, this book, one of the very best which this year has produced, affords the reader a very good picture of Flemish life in 1869 and 1870.

The celebrated novelist, Henri Conscience, whose works are translated into all the languages of Europe, has this year published a great historical romance, called 'De Kerels van Vlaenderen,' founded upon the stirring history of the Saxon population in West Flanders, who throughout the feudal ages succeeded in preserving almost intact their ancient Germanic liberty against the encroachments of the Counts of Flanders. Besides this dramatic page from history, Conscience has begun to publish a series of short stories of the kind that have built up his reputation for the last thirty years. Other novelists of well-known talent, Madame Courtmans, and MM. Sleeckx and Geiregat, have written works which commend themselves alike by their morality and instructiveness. But the book at once the most fresh and original of the year is a tiny little volume called 'Two Tales from the Banks of the Rhine.' The author, who shelters himself under the pseudonym of Tony, was formerly the gayest story-teller of the Studenten-Almanak of the University of Ghent. His old vein of humour and his pitiless vigour which he exercised so keenly upon the absurdities of the Flemish bourgeoisie have not forsaken him now, but his gifts have been matured and mellowed by time. It is upon the banks of the great German river that Tony has this time taken his stand. He introduces us to the acquaintance of a learned Professor from Berlin, of a dull Silesian country gentleman, and of some amiable young people from Frankfort, full of hatred against the Prussians, and to several other thoroughly German types of character. This little book gives the reader a picture, which is by turns pathetic and sarcastic, of life on the banks of the Rhine, as it was before the war. Another publication of interest is a complete edition of the collected works of one of the greatest of Flemish prose writers, Eugeen Zetternam. Zetternam was all his life a common working-man-he passed his nights in teaching himself, after the

hard work of the day. He died young, in the deepest poverty, of sheer toil and exhaustion; nevertheless, during the few years he gave to literary pursuits, he was able to take rank beside Conscience, and for real genius as a novelist and as a thinker he may be placed still higher. His writings, which breathe the most ardent love of justice and his fellowcreatures, contain some of the boldest and most eloquent pages which are to be found in Flemish literature since 1830. The poetical works of Jan Van Ryswyck are a posthumous publication. A popular orator who carried his audience along with him, one of the most caustic of journalists and pamphleteers, Jan Van Ryswyck played an important part during the late political agitations at Antwerp—brought on, as is well known, by the construction of the new citadel and the grievances of the Flemish people. His poems which have been collected since his death, exhibit him in a new light. We may venture to say that his poems, keen and caustic when he addresses himself to his political enemies, profoundly tender when he implores the rich to have mercy on the poor, place him on a level with his brother Theodore, who, along with Conscience and Ledeganck, brought about the revival of Flemish literature after 1830. The poems of Dodd are the third collection which he has given to the public, and like their predecessors secure for the author an honourable place amongst the poets of the second class.

We must not omit to mention in this record of poets and poetry two annual publications which have greatly contributed to the development of Flemish literature. Het Jaarboekjc (Annual), directed by the poet Rens, one of the worthiest veterans in the Flemish cause, has attained the thirty-eighth year of its existence. Since 1833 there may be found every year amongst its pages fugitive pieces signed by the The result of this combination best names. is curious and remarkable. The Studenten Almanak of Ghent, set on foot in 1855, has witnessed the first appearance of some of our most remarkable writers. During the last two years, it has become a free Tribune for the students of all the Universities, both of Belgium and Holland. This is a sign of the times, and shows how sincerely the youth of the University, who will one day govern the country, desire to come into close relations with Holland. It is needless to add that the Almanac has greatly improved.

As for Flemish Philology a new edition has this year appeared of two 'Strophiques,' by Jacob van Maerlant, the great poet of the thirteenth century, he who raised Flemish literature from being a meagre imitation of poems of chivalry, and transformed it into the bold and vigorous utterance of the people of our free Flemish Communes and the faithful interpreter of their life and thoughts. It is M. Heremans, the learned Professor of the University of Ghent, who has edited these two poems: he has carefully corrected the text, and added an excellent glossary. His colleague, M. Serrure, has, in the name of the Fociety of Flemish Bibliopolists, published the narrative related by Father Pierre-Thomas Van Hamme, a Flemish priest, of his missions to Mexico (1651-1727). These two publications are worthy of the reputation of the Flemish University. Whilst speaking of Reviews, we must

not omit to mention De Toekomst (The Future), edited by the poet Frans de Cort, which has already been fifteen years in existence: it appears every month. This periodical is especially devoted to educational questions; but it contains, along with its scholastic articles, papers on general literature, history, and philo-logy. De Kunstbode (The Message of Art) is a new review, set on foot by a group of young authors. It is devoted to questions of art and

Flemish literature, as we have already had occasion to remark, is essentially a popular literature, and consequently it is very poor in works of philosophy and science. Agricul-tural and Horticultural science must nevertheless be excepted from this assertion : every year these subjects afford their contingent of useful works. Amongst the books of 1871 we must not omit to mention the works of MM. Burvenich and Rodrigas, both of whom are professors in the School of Horticulture at

Gendbrugge, near Ghent.

Dramatic literature counts this year, as usual, a tolerably numerous array of pieces. Few amongst them rise above mediocrity, but all possess one valuable characteristic, that of being irreproachable on the score of morality. They have nothing in common with the French vaudevilles and dramas of the day, wherein debauchery, adultery, infanticide, and other capital crimes form the staple subjects. On the contrary, the characteristic of the Flemish drama is its vigorous protest against this tendency, and whether the subjects be taken from national history, especially of the four-teenth and seventeenth centuries, or from the domestic life in town or country of the present day, the dominant spirit of the drama is rather anti-Gallic. But at present there is little beyond aspirations to be found, and too frequently there is a great lack of true literary and dramatic talent. None of the really distinguished Flemish authors have ever written for the stage. It is to be hoped that the reform of the theatrical companies at Ghent and Antwerp, where the Flemish theatre has been placed by the Communal authorities under improved conditions for development, will induce a higher order of literary men to make their appearance before the great dramatic tribunal. The question of the theatre as a means of civilization and popular culture, as it was understood among the Greeks, increases in importance every day, and begins to excite public interest in Holland as well as in Belgium. At the last Dutch-Flemish Congress, held at Louvain, a dramatic league was formed (Nederlandsch-Tooneelverbond) between the two countries. This useful association has undertaken to organize at Amsterdam a model school of scenic declamation. Besides this, it publishes a review every three months, devoted to theatrical matters, and edited both by Dutch and Flemish writers. The first number of this review has just appeared; it contains, amongst other things, a remarkable study by Max Rooses, upon Flemish dramatic literature from 1830. The triennial prize for Flemish dramatic literature has this year been awarded by Government to M. Félix Van de Sande, who is by no means a novice in his art.

There is another domain in which Flemish genius is making rapid progress, and that is in music. Several years ago, a Society of

Flemish composers was instituted, the object of which was to create a National Music for the Low Countries, such as Richard Wagner and his pupils have created for Germany. musical movement is intimately connected with literature. The leaders of the movement have assumed it to be their mission to make music the reflexion and expression of the genuine character of the people. They desire only to write on texts in their own mother tongue. This year the Willems-Fonds has undertaken the publication of a series of Flemish songs,twelve numbers have already appeared—and connoisseurs are agreed in praising the originality and melody of these songs. The words have been written by the best Flemish poets, and the music is by the best composers, both Flemish and Dutch. The new School of Music has distinguished itself at the national competition for the prize of Rome. The first prize was carried off (and for the second time) by a young Flemish composer. This musical revival has called forth, in reviews and from the press generally, some remarkable studies in musical criticism, amongst which may be especially mentioned those which appeared in Volksbelang and in L'Echo du Parlement.

We will conclude by mentioning an important literary demonstration which took place this year at Ghent, on the occasion of the twenty-fifth anniversary of the death of Jan-Frans Willems—the Father of the Flemish movement. It was as an acknowledgment of the public gratitude due to him that the Willems-Fonds was named in honour of the deceased, and that this society organized at Ghent one of those national fêtes of which Germany has set such a splendid example in her touching celebration of the Schiller anni-From all parts of Belgium and versaries. Holland might be seen the friends of the Flemish movement gathering with one accord at Ghent. A great number of the Societies of the two countries sent flags at the head of the deputations of their members; a long and picturesque procession, with a hundred banners floating in the breeze,-a procession such as has been the delight of the Flemish people for centuries,-advanced, accompanied by a large crowd, to the grave of Willems, which was soon hidden under crowns of immortelles and branches of laurel. Orations were de-livered in the Cemetery by the heads of the Flemish party, in the midst of profound emotion. This fête, which was entirely due to spontaneous and private exertion, has surpassed the expectations of all the friends of the Flemish cause. It is one more proof how deeply the roots of Flemish literature have entwined themselves in the hearts of the people. Whilst the Walloons receive with cold indifference the works of the writers who are endeavouring to endow Belgium with a French national literature, the Flemings read and read again their poets and prose writers, and frequently take occasion to testify their love and admiration by an explosion of unanimous gratitude.

ÉMILE DE LAVELEYE-PAUL FRÉDÉRICO.

#### DENMARK.

GREATLY as the political influence of Denmark has been prostrated by the loss of the German Duchies, her literary activity does not seem to have sustained any material check. While her power preponderated in the North,

Denmark acquired resources from which she still draws, and will continue to draw, literary material for a long time to come. She has effected a complete intellectual conquest of Norway, thereby securing a second market for her own literature. And Norwegian authors, notably the poets, go to Denmark for their publishers, in order to secure for their works a larger circulation in both countries. Between Denmark and Sweden there is a perceptible rapprochement, the result of the turn which public opinion and political movements of late years have taken in Scandinavia, and of a common interest in the old Northern tongue and the Icelandic literature, unanimously acknowledged as the foundation of the modern literature of both

these languages. According to the official report for the year ending 31st March, 1870, of the largest library in the kingdom, Det store Kongelige Bibliothek, in Copenhagen, to which, by law, two copies of every book, paper, and periodical, published throughout the dominions of the State, must be sent, there are in Denmark upwards of 100 printers, thirty-three of whom are domiciled at Copenhagen. The yearly issue of newspapers amounts to 100, twenty-four of which are published at Copenhagen. periodicals, 127 appear yearly, of which 105 emanate from the Copenhagen press. book issue amounts to 1,070, whereof 840 are due to Copenhagen. Of tracts and pamphlets, 600 appear in the course of the year, of which 360 are published in the capital. quantity, therefore, about one-third of the number of the printers falls to the lot of Copenhagen alone, which supplies about five-sixths of the periodicals, four-fifths of the books, and more than one-half of the tract, pamphlet, and street literature. But in respect to newspapers as the mere number is concerned, Copenhagen produces only one-fourth; but regard being had to the size and the extent of their letter-press, she maintains again about the same preponderance as in the other branches of literature.

By a further classification of the whole mass of the published books, we find that about one-tenth is translated from foreign languages, chiefly from French, German, and English, nearly equally from each—the greatest number of the translations, however, being made from French, the least from English. From Italian only exceptional translations occur. A certain amount is also done from Swedish and from Icelandic Sagas, as also from writings in the Norwegian folk-dialect, which of late years has begun to develope into a fit organ for literary purposes.

In dividing the aggregate mass of the books between the various branches of literature, we find that the greatest number belongs to the belles-lettres, history, and geography, about one-fifth to each. Next in bulk to these departments stands the theological literature, forming about one-ninth of the whole. Here also translations play a noticeable part, constituting one-sixth of the year's issue. This estimate, although chiefly founded on results supplied by the statistics of the book-trade for 1869, can be safely relied upon as pretty accurately representing the relations of 1871.

We have an excellent auxiliary in Nordisk Boghandlertidende (Northern Publishers' Gazette), in the study of the current Scandina-

vian literature generally, issued once a week; and with reference to Danish literature specially, in Dansk Bogfortegnelse (List of Danish Books), an abstract of the former publication. Besides, 'Aarsberetninger og Meddelelser fra det store kongelige Bibliothek' ('Annual Reports and Notices from the Great Royal Library') are published yearly, and contain, amongst other matters, also descriptions of Danish paleotypes. Of N. M. Petersen's work, (one to be highly recommended to students of Danish literature and bibliography), 'Bidrag til den Danske Literaturs Historie' ('Contributions to the History of Danish Literature'), in four volumes, a new edition has appeared in the course of last year; and full information about the published books of the last decade is contained in 'Dansk Bogfortegnelse, 1859-68,' edited by Mr. Vahl, sub-librarian of the Royal Library.

First and foremost among the theological publications of the year we have to mention a revised edition of the Bible, in which one of the greatest Orientalists of Denmark, Hermannsen, Divinity Professor of the University of Copenhagen, has had a large share. Theological literature is represented by several newspapers and periodicals, without any one of them, however, commanding a markedly preponderating influence beyond the rest. We may mention 'Tidsskrift for udenlandsk theological Literature'), which for a long series of years has been conducted by Prof. H. A. Clausen, the leader of the movement in Denmark which aims at placing theology on a rationalistic-scientific footing. Of similar tendency are 'Christelig Ethik' ('Christian Ethics'), by Bishop Martensen, and a collection of 'Prædikener' ('Sermons'), by D. G. Monrad, formerly Bishop of Laaland, afterwards Premier of Denmark, then a voluntary exile in New Zealand, and now again bishop in his former There are chiefly two other currents diocese. of theological opinion which deserve attention. The one is the old Lutheran school, which acknowledges Grundtvig as its chief prophet, and endeavours by strenuous efforts to give the teaching of the church a popular, essentially Danish, turn. This movement, the adherents of which style themselves Gruntvigians, gains in power every year, and has, especially owing to the establishment of free schools, the so-called Folkehöiskoler, about the country, taken a firm hold of the minds of the lower classes of the rural population. Of theological works in this direction we may mention an exegetical interpretation of the four Gospels, by Pastor K. F. Viborg; Prof. Hammerich's Ecclesiastical History, still in progress; and 'Haandbog til daglig Husandagt' ('Manual for Daily Home Devotion'), by Pastor W. Birkedal. The other current of theological opinion is the so-called New-Rationalism, better known in England as Unitarianism. A remarkable work belonging to this school has lately appeared, from the pen of Magnús Eiríksson, under the title of Paul and Christ.'

In the department of philosophy two lesser publications are of interest, both treating on the philosophy of the ancient Greeks, one by Lund and one by Christensen. Two University text books for the use of undergraduates have appeared, one by Prof. Rasmus Nielsen, on Logic and Psychology, the other by Prof.

Heegaard, entitled 'Formel Logik' ('Formal Logic').

Among the various periodicals devoted to history and geography, not one attempts the scientific treatment of general historical questions. The Historisk Archiv contains only popular treatises, mostly translations or imitations from French, German, or English; and the Fra alle Lande (From all Lands) is of a similar stamp: these two are the most widely circulated of their kind. At present, however, a great amount of energy is devoted to independent national works. In the field of the history of Denmark itself, many men of the younger generation work ably and zealously, both editing original historical documents and composing essays on special periods. Among publications of the former class we may mention 'Aarsberetninger fra det Danske Geheime-Archiv' ('Yearly Reports from the Danish Privy Archives'), whereof the fifth volume is now in process of publication in numbers. In this serial are contained collections of documents and enactments relative to earlier periods of the history of the realm, which are also of interest for other countries, England and Scotland among the rest. Historisk Tidsskrift (The Historical Review), issued by a society, generally gives publicity to essays on the modern history of Denmark, especially her political relations to other countries. Another society edits the Danske Magazin, containing papers of historic and linguistic import, which, though a publication of more than a hundred years' standing, is neither considerable in bulk nor of much interest. Of a similar nature is the Danske Samlinger til Historie Sprog, o.s.v. (Danish Collections for History, Language, &c.), a serial lately started and still in progress, as also a collection of Historiske Kildeskrifter især fra 16de Aarhundrede (Monumenta Historiæ Danicæ, chiefly from the Sixteenth Century), lately begun, and edited by Rördam. Among collections of a more local type we may mention Kjöbenhavns Diplomatarium, of which two numbers have appeared in print already. This publication will contain all historical documents now known to exist concerning the city of Copenhagen from its first foundation. Of provincial literary societies we may notice one, which has existed for a long time in the island of Fynen, and has continued for years to edit a serial publication, still in progress, under the name of Samlinger (Collections), containing mostly treatises and documents concerning the history of Denmark, notably that of Fynen itself; and another, formed in Jutland a couple of years ago, which edits Samlinger til Jydsk Historie og Topographie (Collections to Jutish History and Topography). One of the most remarkable papers of this publication is a description of the trading town of Holstebro, by Frölund. Among original writings on the history of Denmark, or on certain detached periods thereof, we call attention to the following: a series of treatises by Jörgensen, 'Bidrag til Nordens Historie i Middelalderen' ('Contributions to the History of the North in the Middle Ages'), wherein certain periods of the earlier history of Denmark are submitted to a critical treatment; to Ræder's historical work on the Sons of Svend Estriden'; to 'Studier til Danmarks Historie i trettende Aarhundrede' ('Studies in the History of Denmark in the Thirteenth Century'), by Paludan Müller, one of

the greatest historians of Denmark now living ; to Vaupell's 'Den dansk-norske Hærs Historie' ('The History of the Dano-Norwegian Army'); to Sörensen's 'Kampen om Norge, 1813' ('The Fight for Norway, 1813'); to Wiberg's 'Almindelig dansk Præstehistorie' ('General History of the Danish Clergy'); Kalkar's 'Danske Missions Selskabs Historie ('History of the Danish Missionary Society'); and to I. A. Hansen's 'Vor Forfatnings Historie' ('The History of our Constitution'), or the political history of Denmark from 1848 up to the present time, on which the author, as one of the leaders of the democratic party in Denmark, has exercised considerable influence. Works of a more special character are a biography of Tycho Brahe, by Friis, and some biographies by Bruun. Birkedal-Barfod has written 'The Life of Malte Conrad Bruun,' a political exile from Denmark about 1800, who lived in Paris, and won for himself a name as writer on geography. Finally, Reinhardt's biography of the Danish politician, Orla Lehmann, deserves mention.

A series of detached statistical reports and tables is annually issued by the Statistical Bureau. A new edition of a work by Trap, secretary of the Royal Cabinet, which gives an historical, topographical, and statistical description of Denmank, is now in course of publication. A 'Danmarks Beskrivelse' ('Description of Denmark'), on a lesser scale, and chiefly calculated to meet the requirements of the general public, is also in the press, being edited by Both. An 'Illustreret Reisehaandbog' ('Illustrated Handbook for Tourists'), by Grove, is just out. 'The Kongelig Dansk Hof og Stats Calender' ('Royal Danish Court and State Calendar'), edited by the above-mentioned Trap, an annual publication, contains, besides an official list of all persons in office, full information concerning all the institutions in

the State.

The science of Northern Antiquities is, at present, represented mainly by the Royal Society of Antiquaries and the Museum of Northern Antiquities. The Society publishes annually 'Aarböger for nordisk Oldkyndighed og Historie ('Year-books for the Knowledge of Northern Antiquities and History'), a continuation of the 'Annaler,' &c., containing essays on historical, antiquarian, and philological subjects. Of the essays which the 'Aarböger' have brought out in the course of the year, the chief interest attaches to one by Worsaae, the curator of the antiquarian monuments, in which he endeavours to interpret some of the representations on the ancient bracteates by tracing them to the legends of the prehistoric hero of German antiquity, Sigurð Fáfnisbani (Sigfried of the 'Nibelungenlied'), and to the slaying of the dragon Fáfnir, in particular. As for other works in this department, we can only mention translations of Icelandic Sagas by Winkel-Horn, and of 'Sæmundar Edda,' by Möller. The appearance of a new edition of 'Njáls Saga,' which has long been in course of preparation by the Society is eagerly looked for, as also that of the Saga of 'Tristram og Isodd,' likewise promised by the same Society.

Among works on philological science which have appeared this year, besides 'Ströbemærkninger' ('Stray Notices'), and 'Adversaria Critica,' by the celebrated Latin philologist, Madvig [Athen. No. 2290], the chief interest attaches to some writings on the orthography of the Danish language, which at present is the occasion of a great polemical warfare, not only in Denmark, but also in Sweden and Norway. The progressist party, as it styles itself, has taken its stand by the principles of Rask and N. M. Petersen as the basis of its operations; and at a meeting held last year at Stockholm, several fundamental rules were agreed upon for the purpose of laying down a common foundation for the orthography of the modern languages of Scandinavia. These rules having now been made public, men of such excellent philological attainments as J. E. Rydqvist, of Stockholm, have raised their voices against them. In Denmark they have met with a violent onslaught from Mynster, in a pamphlet called 'Den moderne Retskrivnings ödelæggende Virkninger' ('The Destructive Effects of Modern Orthography'). Others, again, restrict themselves to fixing some fundamental principles on which to base the spelling of the Danish language alone, irrespective of a comparative system of Scandinavian orthography, among whom we may mention Lefolii, Master of Viborg College, who has embodied his views on the subject in a work he calls 'Sproglærens Grundsætninger' ('The Fundamental Principles of Grammar') "with reference to Danish." Among linguistic works on Oriental philology we notice a Hebrew Grammar, by Whitte, and 'Dasaratha-Jatāka,' being the Buddhist story of King Rama, original Pali text, with translation and notes, in English, by V. Fausböll.

In belles-lettres we must draw a line between foreign translations and genuine Danish works, whether older works re-issued in fresh editions. or new original productions. Among the translations we call especially attention to Molière, whose comedies have lately appeared in a metrical translation. A separate edition of 'Tartuffe' has appeared. Shakspeare's plays, which hitherto have been known to the Danish public mostly through Foersom's translation, are now being translated by Lembcke; and the dramatic attraction at the Royal Theatre has for some time been, and still is, 'Cymbeline,' partially re-cast. Of earlier Danish authors, wholly or partially republished, we notice the epistles of Holberg, the novels of Carl Bernhard (de Saint-Aubain), and those of the Jutish novelist, Steen Blicker. Among new original productions, we confine ourselves to mentioning 'Avromche Nattergal' ('Abraham Nightingale'), by M. A. Goldsmith; 'Minder fra min Udenlandsreise' ('Recollections of my Foreign Travel'), by Hauch; 'I Sabinerbjergene' ('Among the Sabine Mountains'), by V. Bergsöe; 'Den skotske Kvinde paa Tjele ('The Scottish Woman in Tjele'), by H. F. Ewald; and 'Nye Genrebilleder' ('New Sketches'), third series, by Carl Andersen. The late Prof. Höyen, a well known art-historian, has left a quantity of essays, which are now being collected together and published. Prof. Berggreen has given to the world some additional instalments to his musical serial, Folkesange og Melodier (Folksongs and Melodies), besides one number of a new work, which he calls 'Sange fra det Danske Hus og Selskabsliv Songs from the Homely and Social Life in

With the commencement of the year the Government started an official Law Gazette and an official Ministerial Gazette, both containing the texts of all emanating laws and ministerial resolutions and despatches, besides

a number of statistical notices concerning various institutions of the realm. As a special publication in the department of jurisprudence we mention an annual serial, entitled Love og Anordninger (Laws and Ordinances), conducted by Algreen-Ussing. The Höiesterets Tidende (Gazette of the High Court of Judicature) contains a full report of all judgments, with their premises, given in this highest court of the kingdom, and the verdicts and sentences of the lower courts, and a compressed analysis of each case. In Juridisk Ugeskrift (The Juridical Weekly Gazette ) and Ugeskrift for Retsvæsen (The Weekly Gazette of Processes), reports are given of the most remarkable current law cases. An independent work, of more general scientific interest, although chiefly calculated for Denmark, is 'Læren om Execution og Auction' ('Digest of the Laws on Execution and Auction'), by Prof. Nellemann.

A new Pharmacopæia has been drawn up for the regulation of the practice of the medical profession in the kingdom. As for the rest, we can only mention three other publications of a character to command general interest, namely, 'Hygieiniske Meddelelser' ('Hygienic Contributions'), by E. Hornemann; 'Forelæsninger over Rygmarvens Pathologie' ('Lectures on the Pathology of the Spinal Chord'), by C. Lange; and 'Om Sandserne og de vilkaarlige Bevægesler' ('On the Senses and the Mediated Movements'), by Panum. A contribution to the history of medical science in Denmark is supplied by Ingerslev in a work he calls 'Danmarks Læger og Lægevidenskab til 1800' ('The Medical Men and the Medical Science of Denmark up to 1800'). This science is represented by several periodical publications, among which we mention Bibliothek for Læger (The Medical Library), Ugeskrift for Læger (Weekly Medical Journal), Hospitalstidende (Hospital Gazette), Tidsskrift for Pharmaci (Pharmaceutical Review), and Tidsskrift for Veterinairer (Veterinary Gazette).

The natural sciences have been represented mostly by essays and treatises in various current periodicals. Two works, however, of a more ambitious scope may be noted : Tuxen's 'Fremstilling af Stjernehimlen' ('Explanation of the Starry Skies'), and Jensen Tuch's For-tegnelse over nordiske Plantenavne' ('List of Northern Names of Plants'). Of Mr. Darwin's 'Origin of Species,' a translation is now begun, under the title, 'Naturlivets Grundlove' ('The Fundamental Laws of Life in Nature').

Jón Sigurðsson.

#### FRANCE.

It would be most idle to seek for literary lessons or intellectual models in the publications of the latter months of 1870. They are the fatal issue of a fatal era. While war was going on, havoc everywhere, the old cities ruined, whole provinces desolated, human beings slaughtered and crippled by thousands, hundreds of homes burnt, the printing-machine plied its accustomed task, and with its wonted alacrity gave out an immense number of sheets:songs, novels, newspapers, invectives, apologies, innuendos, lies, humbugs ;-some good counsels, very few ;-blunders and theories, many ;threats and egotisms,-voci di dolor, accenti d'ira, so says Dante! And a very hell it was, alas! And for a French heart and a French mind, rightly placed, it is not a satisfactory or a refreshing sight to look back into the abyss,

-Maledette Bolge, - a very chaos of tears and blood and levity and blague, of heroism squandered, lives thrown away, national honour in jeopardy, Greek intrigues, Byzantine manœuvres. Calumny everywhere; the most generous wishes and noblest deeds lost in the general turmoil; savants even, and members of the Institute, struck with a kind of strange lunatic insanity; French wit, ever brisk and ready, ever keeping its eternal Keltic and Gallic and cynical Athenian buoyancy, keeping even its vigour and clearness and lightning-like glow; sentimentality, farce, and "jollification" waltzing together; special pleadings, accusations, explanations, justifications, which everybody read and nobody believed ;-truly it is a most difficult task, and a sad one, and a disheartening one, to reduce that chaos of passions and thoughts to some order.

Talent there is among us, and genius, in a restricted sense, but in a most abundant variety of forms, heedlessly thrown away. No man writes more lucid French than the Archbishop of Orleans, Monseigneur Dupanloup; no style is purer or more subtle and convincing than M. Renan's; M. Sarcey has logic, good sense, and a sturdy Auvergnat wit; M. Veuillot, by his terrible far-sightedness and the uncompromising bitterness of his pen, knows how to put whole hosts of unbelievers to flight. Polemists they are, every one of them; they point their guns, this one against Rome, the other against Gambetta. Readiness to attack, to parry; admirable fencing; credulity without limit; flexibility of argument, flow of words, reasoning against reason, have pervaded even the lower and lowest stratas of our society. Read a literary and historical document, of no pretence and of great value, Molinari's 'Red Clubs'; this is not a satire or a sermon, a disquisition or a criticism, but a true photograph. It contains all the heroic eloquence which has been uttered, heard, and applauded, during the first siege of Paris, by our Parisians, beleaguered, famished, and indomitable. These extempore speakers, more than a thousand in number, are no despicable rhetoricians. Some thunder on; some others are mellow and flattering. Metaphors abound, epigrams are plentiful, and common sense is wanting. As a commentary to that unprinted literature of the mob, read another excellent work, the 'Journal des Journaux de la Commune' (anonymous), in two volumes, and another well-digested and well-written compilation, 'The History of the Newspapers published in Paris,' by Firmin Maillard; to which you may add the 'Conciliabules de l'Hôtel de-Ville,' a small reddish 18mo., faithfully recording whatever has been said by Pyat, Assi, Vermersch, and Jourde, in the Communistic sittings. The whole scale, chromatic and harmonic, of French society resounds here, from the lowest notes to the highest. The Versaillist proclamations, in the two anonymous volumes, answer the Parisian denunciations, Future Macaulays have here, in good order and ready for use, the materials of their monument, if any Macaulay is to arise. All the insecurity, the deficiencies, and the hollowness of French society are brought to light, all the excuses and motives show themselves in the five small volumes I have just quoted. The whole Psychology of the year is here. While philosophic disquisitions might perplex, these are elucidatory. They do not tell against the Commune, not

even against Raoul Rigault. They tell terribly against our whole bringing-up, against our old education, our ancient hereditary training, not only against our street rabble and our poor, but our highest, most enlightened, and most aristocratic classes, showing their sad intrigues and unfeeling modes of thinking. You wonder why the French Parisian Academicians, from Richelieu downwards, have not elected as members of their corporation either Descartes, Molière, Beaumarchais, Saint-Simon, or, in the later days, Alexandre Dumas, Proudhon, Courier, -the best inventors, the most erudite, the most eloquent men. The cliques which still govern the Academy are of the very same order as those which led the Red Clubs of the Faubourgs. The weaker, feebler members follow blindly the sturdier, stronger, bolder ones. What Vitet, one of our worst writers, has decided, is law. What Legouvé, a nonentity, a moralist of the Peter Parley fashion, has decreed, is authority. They are head masters of a clique, and must be obeyed. In the same way Assi had followers, Blanqui had his, and Pyat his. -, an illiterate man, long commanded one of these cliques, and every writer who resisted or protested was punished with exile or literary death. The Œil de-Bœuf still reigns in France. The despotic sway of Rigault is the natural produce of Louis the Fourteenth's sway. Rigault had his female favourites, as Louis, and his male adulators too. The iniquities and follies of the French Academy, which after thirty years of attente, opens its reluctant doors to Jules Janin (he ought to have been there for these twenty years),which does not even think of Michelet, Martin, Littré,-which shook off Balzac, Stendhal, &c., and admitted Tissot, &c., - are of the very same order as the ridiculous and odious doings of Chapelain and Charpentier, the Legouvés and the Vitets of their day, who opposed the admission of Corneille, Fontenelle, and other great men. Brute force and sheer ignorance in the Commune have only followed the example of the masters of wit and the rulers in power. There is, of course, no analogy between Legouvé and Père Duchesne, the one being a very honest gentleman, enlightened, amiable, and well brought up; the Marchand de Fourneaux a scoundrel. Never say I am confounding the Commune with the Academy. The same system of weak submissive yielding, of jobbing, intriguing, manœuvring, plotting, counter-plotting, waging war by small groups, obloquies, chattering, listening to chatterings, puerile credulity, foolish garrulity, insane anathemas, intestine hatreds, has carried off in its old orbit the mud of the Clubs, the murderous Petroleuses, and the innocuous Academicians. The same absence of will, the same feeble, courtly infirmity of purpose, the same assent to moral slavery, which influenced the unwashed citizens of Montmartre and the unprincipled Amazons of the barriers, influenced the elegant well-bred denizens of the Faubourg Saint-Honoré. A total moral reform is necessary, to rebuild the noble tripartite temple of our literature, arts, and politics, as necessary to the Vitets and Legouvés of the day, men of education and of wit, as to the most illiterate and ill-bred fellows among us.

A man who obeys no clique, who wears no cocarde, either red, blue, or white; who does not wish to kill all kings, or to shoot all Reds, or to strangle all free-thinkers, is certainly, in

a moral sense, much above his passionately iniquitous and party-stricken "contemporaries and co-citizens. But such a man would find it almost impossible to abide now in France. Being affiliated to no group, he would be pelted by all. M. A——would not think him Orleanist enough; M. B—— not French and classic enough; M. C—— not Imperialist enough; MM. D— and C— not papal and clerical enough. Like Pierre Leroux, who wrote admirably, had some crotchets in his head,—but was greatly superior to Gorgias Cousin—any impartial thinker, independent humourist, unbiassed man, or free spoken essayist, of the Coleridge sort, or of the De Quincey or Lessing kind, would have here no other chance but to die starving and unknown, in some obscure corner of some provincial hovel; so did Pierre Leroux. And such is our miserable intolerance (our fatal heir-loom), that the pretended Liberals, the staunchest Republicans, the very scholars and friends of Leroux, the communistic socialists, refused to pay homage to his grave; because forsooth he was a "Mystic," as they said in their official letter, and believed in God. He was red-not red enough. He had some unbelief-but not enough of it.

Leroux died almost unknown and very poor. Alexandre Dumas and Émile Deschamps vanished from the scene unheeded. We had other things to do than to honour our dead. The moral state of our most intellectual people and country makes us daily more unintellectual, for want of toleration between Frenchmen, and of mutual forbearance between all classes and parties. The fault is not so much with our new materialistic tendencies, as with our old hatreds and feuds. We have kept our despotically inclined and slavishly resigned habits; we have inherited them from our ancestors; and the domineering spirit has not left us, as you may see in any of the numerous "Histoires de la Commune" which

have appeared of late.

Those "Histoires de la Commune" now form a whole library; two of them, 'The Seventy-three Days of the Commune,' by Catulle Mendès, and the 'Second Siege of Paris,' by Ludovic Hans, being works of great merit. The first has been almost literally translated, and incorporated, body and soul, with some acknowledgment, in your English book, 'Paris under the Commune, with illustrations by John Leighton. The French author of the text, a poet and humourist, writes in the 'Sentimental Journey' style. Fine touches, happy hits, faithful pictures, some mannerism, neat and rapid portraits of our uppermost men give to the book a peculiar flavour, an odd character and -some value. A "subjective" book it is, as Germans say; it does not deal with philosophy, -proceeds by fits and starts, obedient to the whim of the hour,-Communist at the beginning, Thiersist in April, almost Veuillotist in May, when half Paris is in flames, when the deadly missiles are whizzing about. Mendès writes cleverly and off-hand. He affects no system and waves no banner. He saunters through Paris, jumps over the barricades, talks with Countesses and Petroleuses, weeps over little urchins killed in their cradles by the bombs of the besieging army, makes pithy remarks and takes sundry notes about the many Bacchus and Venus worshippers sitting and carousing in the coffee

and wine shops. He has curses and elegies, and smiles and words of mourning for the dying and the dead, for the fusilleurs and fusillés. His impulsive, unreasonable, flighty, sensual and sentimental book is in itself a "sign of the times." A merry melancholy and a lightheaded poetical feeling run through it. Ludovic Hans's book carries more weight. Written in the same discursive style, it bears the matter-offact stamp of a more serious and earnestly satirical mind. The steel of his irony is more piercing and the arrow sharper. If you put together Hans's and Mendes's two curious diaries, you will get at the core of the late events; not systematically put together or marshalled in a regular order, but illustrated and explained by two sensible witnesses, of different temper and undeniable veracity. How the bourgeois population, unnerved by the protracted sufferings of the siege, frightened by the Red spectre of Pyat and Flourens, recoiled before the Commune-how difficult, almost impracticable, was the task of the governing few, who, at Versailles, without money, without soldiers, without help from the Provinces, inspiring no enthusiasm or even confidence or sympathy, had to re-organize the army, to build anew the constitution, to fill the empty treasury, and to conquer Paris ;-how deep were the wounds inflicted upon our poor dear country, not only by the corruptions of the Empire and its murderous luxury, but by the faults of many anterior governments and their fickle variations; -to what a state, not of immorality indeed, but of weakness, disgust, ennui, diffidence, and powerlessness, our middle classes had been reduced, how their sinews and internal strength, the Will and Intellect of the nation,-its inmost and essential life,-frittered away and crumbled down by a hundred years' mismanagement, had become a kind of electric but inert and useless jelly, a blank, a negation, a nothing quite unable to resist any shock, or to defend itself by any energetic exertion; -how the army itself, shorn of its ancient honour and glory, diffident, paralyzed, and nerveless, had dwindled to the very niveau of the prostrated Bürgerthum; how, at last, by the wit and subtlety, the very French activity, and the Southern genius of Thiers, some life was elicited from that néant, from nothingness itself; -all that you may read in the abovenamed volumes, worthy every one of them to be mentioned in a literary as well as an historic sense.

In several other works, of no great merit, some of them carelessly and ill-written, some others with malice and ill-will, you may find lights, uncertain and flickering indeed, curious however, and historically precious, concerning the principal chiefs, actors, and composers of the Communistic drama; such are 'Les Hommes de la Commune,' 'Le Pilori des Communeux,' 'Raoul Rigault,' 'Les Chefs de la Commune.' Many anecdotes and traits of character, related in those volumes, are either exaggerated or apocryphal, and not to be relied upon; but the opinion of the public about these heroes is generally true and faithfully copied. No philosophical analysis has yet been given of the various streams of tempers, minds, and doctrines, which mingled in the deep bed of what has been called the "Commune": Delescluze, the fossilized man of 1793, stone-like, kept in long durance, and grown there quite impervious to any influence | the general indifference, universal giddiness,

of newer and younger thoughts,-Beslay, a very righteous, single-minded man, a Benthamite-Owenite, sincerely Utopian, and full of hopes and glorious aspirations,-Rochefort, the proud gentleman of ancient line, fierce, vengeful, acrid, waging war against modern society, a democrat in appearance, in reality a terrible aristocrat, ironical, merciless, and remorseless,—come from very different stocks. Nor is Raoul Rigault, the arch-atheist, to be confounded with the religiously inclined or the International adepts, or with Proudhon's dialectic followers. Each of them represents a doctrine, typifies a mode of thought, and owes to that identity with a principle, good or bad, his historic value. The monsters who murdered president Bonjean and the poor gendarmes acted scientifically and with a moral purposemethodical, almost æsthetic. They were Thugs, adoring the Déesse Shiva, and the butchery of the victims was a demoniac sacrifice of Law to unlawfulness-of Magistracy to culprits-of Priests to priest-haters; a bloody idolatry; a deadly new superstition. Some of them were almost insane, maniacs, intoxicated mentally, and frantically tipsy with their doctrine. Doctrine, indeed, they had and method. Raoul Rigault's Monograph by Jules Forny, barrister-at-law, ('Étude sur Léon Rigault,' with an engraving), deserves to be read, as it gives a clear insight into that dark doctrine and the new kind of people who held it and acted by it. He was a very gay fellow, witty, blagueur, enjoying a jest, speaking in calembourgs, and Falstaff-like. He felt convinced that Morals are immoral, that human freedom condemns God; and that society being very bad it ought to be beheaded. No Catholic Inquisitor, no Spanish Alguazil felt less remorse than Rigault, happy when accomplishing the religious duty of burning men alive or shooting them along a wall. Rigault hated all priests, as Torquemada hated all heretics. As he was, by-the-bye, jovially inclined, he loved to laugh at the Goddites, so he called them the Bondieusists; never did the syllable Saint escape his lips, and he even said "Rue des Pères," instead of "Rue des Saints-Pères." As some poor monk or abbot, asking for a laissez-passer, called himself servant of God, Rigault wrote the laissez-passer for him, in the following style : "Let go this man who professes to be the servant of ONE called God" (d'un nommé Dieu). A strange, horrid phenomenon!

A batch of other little books or pamphlets written either by citizens or priests, arrested comme otages, or by their gaolers and captors, shows what were the feelings of the whole population, "bourgeois, savetiers, et gentils-hommes." Cowards or murderers they were Virtuous or heroic they were not. They had lost their heads; they lived on, swamped in a moral fog, hardly knowing what they were about, enlightened here and there by uncertain rays, and committing or permitting crimes, as blind men would burn an edifice, for want of sight. The book of Abbot Delmas, 'La Terreur dans l'Église sous la Commune, is the best among those documents. It has wit and even humour and good nature. The author narrates his péripéties without bitterness or anger, and echoes with perfect faithfulness and composure the speeches of the gamins who had made themselves magistrates and judges. He paints well and without comment

strange torpor of the best and most enlightened. Boys of sixteen wear kepys galonnés and arrest priests. They act a part in a play which rather amuses them. They are polite, well-spoken; sometimes well-behaved. They are players; this one plays Robespierre, and this other Chaumette. As to the lower persons-ragamuffins, cobblers, navvies, errandboys, they do what the leaders bid them do; "Moutons de Panurge." "I don't hate curates," says a sturdy grocer; "my uncle is one, a very jolly good fellow,"—and the grocer wields his chassepot, and fires it, and kills two curates. "I will tell you," says a little tailor, "I do not see any good reason for maltreating the clergy; but the people is master, the people is reasonable. Public opinion is against the priests,"and saying so he strikes a prisoner down. The priest was not dead, but stunned; he rose meekly and said: "Citizen! you did a bad action; had every one of my captors struck me so, I would be dead !"-and the tailor: "Why, you are right. What I did was not well. But, upon my word, I thought it was right!"

Another book, by Francis Wey, a man of wit and erudition, an Imperialist-not an Academician of course-not a Communist-who has more talent than Mignet, more wit than Marmier, and who probably, being of an independent turn, will never prosper here, deserves to be especially menioned. The title is 'Chronique du Siége 1870-71).' No writer yet saw so deeply and tioned. sharply through the Parisian mind of our days. The book is almost untranslatable; Parisian to the core, essentially French, with a tint of mannerism and préjugés, of course. Wey is alive to the comical-tragical spectacle of the two sieges; he rather thinks that all could have gone on very well, had not Napoleon III. been beaten; and he does not perceive that the very causes of the disaster, and of the fall of the Empire, were its own corruption, want of morality, of straightforwardness, truth, and faith in itself. Such an incoherent half-despotic liberalism and half-democratic Machiavelism could never endure. The hobby-horse of Wey is Napoleonism. But what man has no hobby in our dear France? With this single drawback, it is a most excellent book, where, as on a stage, you may see parading, tottering, vanishing, suffering, expanding, dying, all the performers of the drama; not only men, but fancies, demons, illusions, fairies, martyrdoms, hunger, thirst, ambition, envy, madness, as in an Æschylean play with its choruses, or in Cervantes' admirable tragedy of 'Numance.' Whoever has not read the 'Chronicle' of Francis Wey, is ignorant of the profound Diagnostics, and the true causes of our late political disease. How the siege by the Prussians, their shells and bombs, our want of bread, our immense and unheard-of exertion, our lassitude and disconsolate sense of national shame, paved the way for the deeds of the Commune, -in a word from what a deep pit of moral and positive wretchedness we are now emerging, successfully I hope,-Wey records with truth and vigour.

I search in vain for some book of high value and moral sense, for some excellent poetry or history. Even Monseigneur Dupanloup writes polemics. Vrignault, Girardin, Ulbach, some of them of the rarest abilities, waste their noble and various gifts in that useless, deleterious way. Party is all in all.

higher, severer, notion of justice, of morality, of disinterested and unbiassed equity and truth, being obliterated or stifled, any daring man who would raise his voice in favour, not of party, but of principle, would seem a bitter enemy, a fiend to the public, and be treated as such. A Labruyère, a Molière, a Shakspeare, a Dante, are impossible, so ill-humoured, acrid, unsocial they would seem; - would vote them malevolent, and would set them down as bores,—unhallowed, ill-natured. So that Literature vanishes for want of principle, which they banish as too austere, and of sympathy, which they deem too weak. There remains but one corner into which one can take refuge, and it is party-party-hatred, and prejudice; extreme party, with its rabid calumnies, cowardly obloquies, illiberalities. Even Sainte-Beuve, the most indifferent and sceptical of sceptics, was forced to enlist and fight the battle of men he despised or hated. Francis Wey too. And the darkest, most truculent invectives of Veuillot pass for fairplay and legitimate weapons, war implements, justified by their use; while Larochefoucault's or Bacon's remarks, being attacks against humanity, would brand their authors as intolerant, intolerable, and revolting fellows.

Veuillot's book 'On the Two Sieges' is the book of a Catholic Juvenal, caustic, unsparing, admirably unjust, cruelly true, merciless, lawless, epigrammatic, hyperbolic, something between Prophet Esdras and Martial, between Juvenal, Junius, Churchill, and Rabelais. The style is terse, the fine old idiom of the Satyre Menippée marvellously wielded and violently hurled at the enemy's heads. Veuillot is much read and much feared. Being a satirist by profession, he is allowed to have free scope, as a soldier is allowed to go about armé jusqu'aux dents. They pardon him his moralities for the sake of his personalities. As a thinker they would crush him; as a pugilist they respect him. His unsparing rod,-falling on Favre, on Thiers, on Jules Simon, -is a delight and a boon to the many haters, who dare not speak out, and who rejoice to see the work of their heart so neatly done. Veuillot passes not for a discontented fellow, a misanthrope, as Labruyère would; nor for a hypocritical preacher of morals, as Addison would; nor for a stern looker-on, quite a rascal, as would Bacon : he is an abettor, a war-comrade, a good pugilist, a savage friend, or fiend, who has wit, sense, eloquence, and whose vices, if he has any, are his friends' sacred property and noble defence. Let us wage war either for the good fellow or against him. The banner he follows, the mot d'ordre he answers, are responsible, not he. See how he launches his clerical tomahawk, and handles it cleverly! Let us admire him! Do the same on your side! On! Hurrah! Vive la Guerre!

Such is the hue and cry, even of peaceful Academicians, Christian bishops and philanthropists; everybody here waging war, and being personally engaged in a sort of general Irish scramble. The last explosion of that brimstone polemistic habit has been the Communistic war; Catulle Mendès and Ludovic Hans, above mentioned, only sketched in their books the picturesque side, the fanciful, the odd, and the grotesque. De Beaumont-Vassy, Moriac, De Pène, Philibert Audebrand, Virmaître, and two or three others, have written methodically and seriously the chronicle of those three

months. Philibert Audebrand, an old reporter and a journalist of some standing, is prodigal of anecdotes, tales, portraits, bits of scandal, and small facts; he is garrulous, discursive, but very suggestive, and more philosophical than any of his compeers. For a compact, connected, and clear narrative of the military movements and strategy of Cluseret against Gallifet and Dombrowsky against MacMahon, you must turn to the 'Guerre des Communeux, by an Officer of the Staff. It gives an interesting insight into the moral and intellectual state of the army, the tipsy bravery of its assailants, and the whole plan happily combined by MacMahon and Thiers. A vast semicircle was formed, gradually narrowing, and from Bicêtre to Neuilly slowly crushing in the deadly embrace of its closing curve all the hamlets, villas, villages, and forts occupied by the Paris army. The central point to be reached was the Place de la Concorde, and thence to the Tuileries and Hôtel de Ville. Resistance was most violent and obstinate, at Asnières and Neuilly on one side of the half-curve, at Issy and Clamart on the other. Hatred and fury raged more intensely in the Parisian camp. Cold resolve and a settled contempt, not charitable indeed, very uncompromising, bitter and harsh, prevailed in the Versailles ranks. Another writer, Sempronius, a pseudonym of one who is probably a political man, if not a leader, well informed and personally acquainted with all parties and all the actors of the tragedy, lets us into the coulisses, and elucidates much of the secret history of the Commune. In the whole, sixteen "Histoires de la Commune" are now in print; and I read them, alas! full of sorrow for my country. It was like looking out on a vast sea of blood, hatreds, and ruins.

Rhetoric never ceased to flirt and flame and throw about her pyrotechnic splendours in the midst of our troubles and tremendous disasters. Beaten generals, worsted commanders, chiefs of party, club-presidents, conference-makers, deceived diplomates, penned their own apologies, explained their plans, dilated on the faults of their rivals, gave potent and cogent reasons why they should have won the day, printed precious documents, which were read with avidity, argued, contradicted, answered, refuted or supported from all sides. All that writing was cleverly done: Count Benedetti's singularly so. The official papers and private letters printed along with his own narrative, or appended to it, chime in with your Scrutator's views and prove the superior shrewdness, and deep ability, to say the least, of Prince Bismarck. Other literati of the same mark, warrior literati, strategists, and statesmen, have written their own panegyric. Their style is as good as any: it is like the style of all who now belong to the literary rank and file. Sentences follow each other quietly and regularly. Apt metaphors, choice flowers of rhetoric adorn the way. There is some adroitness in the putting together of facts, some nice strategy in the wording, some grace and dexterity in the argumentation. Chanzy, Faidherbe, Trochu, Ducrot, Wimpffen, do not use, like the Communeux, the red, bloody melo-dramatic style. No bombast; no faults of grammar; nothing out of the way; but I must add nothing genial, original, or powerful. Stöffel's Rapports on the military state of Prussia, which have been blamed for their out spoken and hardy denunciations, straightforward and eloquent, attain a much higher standard; few persons were courageous enough to read them; nobody profited by them. Whoever does not pander to our vanity, is, in our eyes, an enemy of the commonwealth,—a very bad man indeed.

There is pathos and pride, and much talent, in the passionate pages Jules Favre has written pro Domo sud. In the dithyrambic style Paul de Saint-Victor's 'Barbares et Bandits' deserves a passing and laudatory notice. Here, "communists and conquerors" are sacrificed together, not without cause, to the deep hatred and revenge of their victims, and devoted to the infernal gods. Sarcey's pungent wit vies, in his 'Siége de Paris,' a clever, readable book, with Paul de Saint-Victor's eloquence and poetry. But, in the mean time, our poor dear country goes on its unhappy desolate errand, pays nobly the debts accumulated on its head, and pays, too, the heavier debt of its old misgovernment; while men of spirit and of intellect satisfy themselves, rather idly, with fiery denunciations, flowery narratives, picturesque elegies, and admonitory invectives. Renan's work, 'Réforme Intellectuelle ou Morale,' more dispassionate and philosophical, contains many excellent hints, insinuated and rather obliquely shown; but happily put, and which would be quite beneficial to France, were they accepted and acted upon. Severe statistics and works of travel or morals are wanting; we make an exception in favour of M. de Beauvoir's 'Travels,' an entertaining and valuable book.

Léon Feer's 'Études Bouddhiques,' and Desnoireterre's sprightly work, 'Voltaire et le Dixhuitième Siècle,' as well as the third volume of Madame Duplessis-Mornay's curious 'Memoirs,' have been drowned and obscured in the hubbub and darkness of the late political events. Some pretty elegiac pieces of poetry, in the Wordsworth-Bloomfield style, by Coppée and Manuel, and two or three dramas, by Alexandre Dumas fils and Belot, at once witty, metaphysical, physiological, and unblushingly cynical, some of them elegantly "pornographic," the works of blasés, completely hostile to the old society, its manners and ways, -not daring to attack them in front, and content to analyze leisurely the poisonous stuff they admire,—have broken a little the insipid monotony of our political squabblings and journalistic frays. Novelists and romance-mongers have kept almost quiet, and remained silent. Only some ladies, who had entrepris la fourniture of the Parisian feuilletons continue plying their old trade, à cinq centimes la ligne; nobody cares, and nobody reads. A "pearl," of the finest, purest water, has been thrown in that deep intellectual morass of ours, 'La Roche-aux-Mouettes,' by Jules Sandeau. It is a book for children, but quite on a par with your best children's books, naïve, fresh, sometimes quaint, even funny, most amusing, and full of honest feelings, interspersed with good pictures of Breton scenery. Straightforwardness of purpose is there, a delicacy of meaning absolutely refreshing; so healthy and inartificial it is, and true, compared, for instance, with that chef-d'œuvre, a 'Conference on Moral Alimentation,' held by an Academician to men and women who had no bread, hardly potatoes, about January last. Since I have mentioned the Academy, I may add, that I merely speak of it en passant, for it has no longer any weight in the intellectual sphere, but merely in the sphere of intrigues. It cannot recover its influence, unless it changes the mode of its elections. political candidate tells his electors that he intends to support such or such principles. Nothing can be more legitimate. An academical candidate who calls upon his future electors, declares that he considers himself a great writer, or even a man of genius. Nothing can be more absurd. When a political candidate comes forward, he promises to serve some fraction of society: all that an academical candidate can say to his judges is, "Vote for me, because I have a great deal of talent." the French Academy wishes to be no longer ridiculous, it must abolish the stupid custom which obliges people to make such a declaration; and it must proclaim that any candidate who visits the illustrious Immortals will not be admissible. It must then draw up a list of those whom it deems worthy of a fauteuil, discuss their various titles, and publish the discussions. Lastly, it must let a certain time elapse between the publication of the said debates and the election, and then consult public opinion.

French intellect is not only alive, as you see; but,—the rapid sketch I have ventured to draw bears testimony to what I am saying,—very productive, rapid, and fitful; very fanciful and brisk; tenacious under the most untoward circumstances of its old discursive, polemistic, and rhetorical vigour. Great things, and noble things, are still to be accomplished by the old Gallic spirit; provided it lays down Greek intrigue, abjures Byzantine envy, renounces self-murdering hatreds, and discourages mediocrity.

PHILARÈTE CHASLES, Mazarinæus.

### GERMANY.

More than seventy years have elapsed since Goethe and Schiller declared in their Musenalmanach that "politics begin where learning ends." Forty years later, Gervinus had this Henion in his mind when, in his 'History of German Poetry,' a work deeply imbued with Tendenz, he made the remark, -a remark worthy rather of a practical politician than of an historian of literature,—that the time had come when learning should end and politics take its place. Yet, if we survey the condition of literature during the twelve months which have immediately succeeded 1870, that wondrous year of victory, we cannot help confessing that the apothegm of Gervinus is being realized, and that, not in Europe only, but in Germany also, German politics are assuming an importance that was scarcely to be expected. The sway the Germans used to exercise over the immaterial and the unworldly,-a sway that their neighbours have been so long used to laugh at, -has, thanks to Sedan and Metz, become a very material and worldly rule. The Cæsar of the legend, Frederick of the Red Beard (Barba-rossa), who, it was fabled, slept imprisoned in Kyffhæuser. has come to life again in the person of William of the White Beard (Barba-blanca). The second great interregnum that has occurred in German history, that which began with the abdication of the last German Cæsar of the House of Habsburg, Francis II., in 1806, lasted about as long as the first, that between the death of Frederick II. of Hohenstaufen and the accession of Rodolf I. of Habsburg, and has

ended with the solemn proclamation of William of Hohenzollern at Versailles, in the former palace of the hereditary foe of Germany, Louis XIV. The New Empire, including as it does Strasbourg and Metz, is certainly large, although smaller than the old one, inasmuch as it has excluded, along with the Habsburg Emperor, the hereditary dominions of his house, and has declared that Vienna and the Tyrol are politically a foreign land. the year 1870 has shown that the political boundaries are not the boundaries of the nation. The Austrian Germans have shown by their attitude, which made neutrality not only possible for their government, but also necessary, that they have known how to make themselves and their kinsmen who belong to the New Empire one people, both as regards their nationality and

as regards their literature.

Accordingly we find that all branches of the German nation, even the Austrians, who took no part in the actual struggle, are represented in the Kriegs- und Siegsliteratur, which represents the effects of the past year on the book-market. On the whole, one must allow that this literature is more remarkable for quantity than for quality: that the soldiers of the nation have been more successful than its poets: and it would seem, in spite of Goethe's celebrated saying, that even in Prussia poetry does not so readily respond to the word of command as the Guard and the Landwehr. The lyrics of 1813, the poems of Arndt, Körner, and Schenkendorf, were the expression of a patriotic indignation, that had been growing up during long and bitter years of distress and trial, but the war of 1871 suddenly broke out in the midst of what was apparently the profoundest peace, and found the poets less prepared and less enthusiastic than the Prussian recruits. This serves to explain the fact that an indifferent song like the 'Wacht am Rhein' could become the Sturmlied of the army, although, of course, its popularity was in a great measure due to the music to which the words were set. But it is disgraceful that a political street-song, in the style of the Berlin comic journal, Kladderadatsch, the so-called 'Kutschkelied,' should attain popularity, and should be translated, if only in ridicule, into every European tongue, and even into ancient Greek and Sanskrit, and that elaborate discussions should take place as to its history and author. To the two great collections of the political poetry of the year, the 'Liedern zu Schutz und Trutz,' and the 'Für Strassburg's Kinder,' nearly all the distinguished German poets, and several undistinguished ones, have contributed. Many of the former have also published separate manifestations of their patriotic enthusiasm, - effusions generally more remarkable for the good intentions that prompted them than for intrinsic merit. Ferdinand Freiligrath's stirring ballad, Trompete von Gravelotte,'—a poem which, by its tone and metre, will remind English readers of Wolfe's 'Burial of Sir John Moore,'-is one of the few songs which the war has called forth that seem likely to survive. The 'Herolds-stimmen' of E. Geibel, and the 'Antike Strophen' of Julius Grosse, are pitched in too high a key to be popular; the bitter verses of Fr. Bodenstedt, in which one can scarcely recognize the tender friend of Mirza Schaffy, are too obscure. Others, such as Albert Jässing, a youth who had barely reached his twentieth year, have, like Körner, given their lives in the

battle-field for their country; but though like him in their youth, they have fallen far short of his genius.

He who among living German authors is the Minnesinger, par excellence, can also boast of being the first poet-courtier of the New Empire. The epoch of the Troubadours came to an end with the close of the "Cæsarless Period" in the thirteenth century; and now the singer of the Amaranth, Oscar von Redwitz, has hung round his neck the bugle instead of the lute with the blue ribbon, and, metaphorically speaking, has joined Lützow's Free Companies. He has put his verses into the mouth of a former comrade of Körner, one of Lützow's old black Jagers, but, unlike the bard of the sword song, he knows the battles that he sings only from the newspaper. Evidently he is not at home in the camp, and, instead of adopting the fiery strophe of Körner and Arndt, he has imitated Rückert, whose 'Geharnischte Sonette' are nearly forgotten, and has adopted the artificial form of the sonnet-a form better adapted to the study than the bivouac. His war poetry is full of lengthy meditations; and although this tardy convert to the national cause advocates in a praiseworthy fashion the unity of Germany, his verses, when compared with Körner's stirring lyrics, read like leading articles turned into indifferent verse. Although there are some powerful passages,—among them those addressed to the Emperor, the Crown Prince and the "Iron and Blood" Chancellor, and the finely-conceived address to Woman and the prophecy of the Future of Germany, which forms the conclusion of the work,-we cannot regard these sonnets, which number hundreds, and for which the writer has been rewarded with orders and autograph letters, as the offspring of genuine inspiration.

The fallen have been more worthily mourned than the victors have been praised. Albert Möser, the thoughtful "poet of death," has dedicated to the memory of his former pupil, Count Lothar von Hohenthal, who fell before Metz, an elegy that ranks among the most mature and finished productions of the year.

How little the Germans, a few politicians excepted, anticipated a struggle with France, is shown by the fact that just before the outbreak of the war their poets had a particular fancy for choosing subjects from French history, and particularly from the time of the Revolution, on which the plots of more than half-a-dozen of the dramas of the present year are founded; half of them introduce either of the two chief leaders of the Revolution, or both of them, as is the case with the most remarkable of these plays, Robert Hammerling's 'Danton and Robespierre.' Hammerling, who is the most considerable epic poet that Germany has produced of late years, and whose pictures, Byronic in their colouring, of Neronian Rome and of the Münster Anabaptists, have excited unqualified admiration, has now appeared for the first time as a dramatist. His work, which he has not designed for representation, being conscious of its possessing rather the qualities of an epic than of a play, is marked by the same dangerous characteristic which distinguishes Shakspeare's 'Julius Cæsar,' that of having two heroes, one of whom disappears at the end of the third act. A good Shakspearean critic has indeed maintained that Cæsar does not really disappear; that in the last two acts his spirit

instead of his personality is present; and that in the last it appears visibly on the boards. Hammerling causes a "muffled figure," which he names "Danton's ghost," to strike Robes-pierre, while he is dabbling in natural magic in the Park at Montmorency, à la Rousseau, with a dagger, which glances off Robespierre's secret shirt of mail. Danton, who succumbs to the self-seeking ambition and theoretical rectitude of his rival, as Cæsar does to Brutus, is yet the true hero of the drama. The cowardly Robespierre is an unreal shadow-a pure idea. He sacrifices his friend, as Brutus sacrifices his father; but Brutus, notwithstanding his inhuman deed, remains completely a man, a being like ourselves, while Robespierre, as an incarnate Weltgeist, is right in calling himself an Unmensch: the one is the sentimental murderer who dips his hands in the blood of the hated tyrant, and the other resembles an impersonal law, the letter of which kills. If this were a legitimately dramatic conception, the Penal Code would be the proper hero of tragedians. Robespierre the dictator, at the head of the revolutionary populace, would be a better subject for a play than Robespierre the martyr to his enthusiasm for the sovereignty of the people, who surrenders himself to the hands of the hangman because the people, that is, the Paris mob, does not flock to his aid. Regarded as a revolutionary epic in a dramatic form, Hammerling's work possesses many beauties. Danton's form is plastic; the other leaders of the Revolution, St. Just, Couthon, and others, have all their characteristic traits. The passages where the populace are intro-duced are vigorous: the difficult scenes in the Convention, almost word for word reproduced from the account in the Moniteur of 1794, show dramatic force, while the diction, half prose half verse, is terse, pointed, and true to the period.

A lyric poet, the genial H. Lingg, has also turned dramatist this year, and produced a tragedy founded on a passage in the history of the Hohenstaufen. Violante, one of the many illegitimate daughters of the Emperor Frede rick, loves her natural brother, King Manfred, who is betrayed to his enemies by Count Richard of Caserta, her husband and his vassal. The conflict between Violante's love for her husband and her brother, and the suspicion that gradually grows stronger in her mind that she and Manfred are not children of the same mother, have a psychological interest about them, such as modern playwrights are partial Lingg, however, is not psychologist enough to develope the situation adequately. The subject is treated rather in a narrative than a dramatic way: there is no searching analysis of character, and the forcible diction does not atone for the want of dramatic colour. In this last respect the new play of Heinrich Kruse, the author of the 'Countess,' deserves praise. Kruse has chosen as the subject of his play the story of the great Admiral of the Hanseatic League, the Bürgermeister Jürgen Wullenwever of Lübeck; and although the piece is more of a history than a drama, it far surpasses Lingg's play. Another tragedy with a Bürgermeister for its hero, 'The last Bürgermeister of Strasbourg,' by K. Biedermann, owes its existence to the recovery of the old Imperial city. It is enough to name other dramatic productions: the ro-mantic drama, 'The Count of Hammerstein,'

by Willbrandt, and 'Gustav Vasa,' by B. Scholz. Of a higher order of merit is the bold attempt of Fr. Marx, in his tragedy 'Olympias,' to vindicate the notorious Lætitia of antiquity, although it is not so good a play as his 'Jacobäa of Holland.' Two Austrian writers who yearly contribute to the stage, Joseph Weilen and Mosenthal—the latter is a native of Electoral Hesse-have not been idle this year. The former has used the cause célèbre of Count Hoorne under the regency of the Duke of Orleans, and Law's speculations, as the materials for a piece directed against the Stock Exchange. In language, construction, and characterization, the first three acts of the drama rank amongst the best plays of this talented and prolific writer: the last act unfortunately is an almost unaccountable mistake. In Mosenthal's 'Marina,' the false Demetriusthat inexhaustible theme, which since Schiller's time has been handled by Hebbel, Laube, Count Tolstoi, and others-is treated, with this variation, that it is the widow of Demetrius who plays the principal part, and that, in order to revenge herself on the Russians, she acknowledges an impostor. The author, however, has not been contented with this new and powerful motive, and adding a love intrigue, he has given the finale an operatic tinge. ' Henry the Second,' the bilogy of another Austrian, Ferdinand von Saar, has obtained the unusual honour of a second edition, although, I am sorry to say, no manager has yet ventured to put it on the boards. On better grounds, the plays of the new Platenian, Julius Grosse, On better grounds, the remain unacted. Their versification is poor, their style academic, and yet seven volumes of them have been published this year! Grosse is one of those authors, not uncommonly met with, who are greatly esteemed by a small circle of friends, but who, partly from want of vigour, partly from their peculiarities, remain unknown to the outside public. His war-songs, his dramas, his mock-heroics, to which I shall refer presently, are all over-laboured. Karl Robert is the nom de plume of a German philosopher who has of late attracted much notice, and who betrays his identity by prefixing to his 'Dramatic Poems' an essay on the drama. His theory is, that in the drama it is not the form but the matter which is of importance, and as in his clever but bizarre 'Philosophy of the Unknown,' he has taken a pessimist view of love, he has chosen as his subjects Tristan and Iseult and the Wife of Uriah-certainly personages who were unfortunate in love. This clever thinker has earned greater fame by his philosophy than his plays could ever have

The novel has been rightly called the modern epic. Since the publication of Karl Bek's 'Jánko' repeated attempts have been made to make it analogous in form to the epic, by the aid of verse. 'Through all Weathers,' by Schack, the celebrated translator of 'Firdusi,' is an attractive poem, in stanzas: it has some of the grace of Ariosto along with Byron's humour, but it is free from Byron's cynical indecency. 'Pesach Pardel, the Life and Adventure of a Cultivated Jew,' by Julius Grosse, describes a type of modern culture in an original and piquant manner, but the bizarre language and style mar the reader's enjoyment. Karl von Mertens, who some years ago began his career as an author with an 'Idyll à la Voss' Luise,' gives in his 'Modern Society,' an Hogarthian carica-

ture that is not altogether free from intentional indecency.

The war was obviously unfavourable to that nine-volume monster, the novel in poetical prose. The strange incidents of the struggle proved a formidable rival to the most extravagant conceptions of the novelist, and neither authors nor public cared for fiction. Consequently, if we put aside the stories which appeared in the feuilletons of the papers, we find that little of importance has appeared beyond 'The Last Bombardier' ('Der Letzte Bombardier') of the indefatigable Hackländer, some middling novels by Gustav vom See, a few pious tales by the Countess Franzisca von Schwerin, and the highly-coloured fictions of Adolph Wilbrandt, whose plays I have already spoken of. Hackländer, who is a German imitator of "Boz," has in the novel above mentioned recurred to the ground which best suits him-the life of the guard-room. An ex-artilleryman, this is the phase he depicted in his first books. 'Fritz Ellrodt,' by the veteran Gutzkow, first appeared in the Neue Freie Presse, and, like all its author has published since the 'Roman Enchanter,' it contains an immense mass of materials, the results of minute study of detail and of the history of manners, which have not, however, been sufficiently worked up. The memoirs of the scandal-loving sister of the great Frederick, the Margräfin Wilhelmina, of Baireuth, have been his principal authority: he has observed the strictest fidelity to historical truth, even in the minutest details of costume; and he has drawn a striking picture of the misgovernment which prevailed in the petty courts which existed in the old empire. The novel is constructed in so elaborate a fashion, that it threatens to extend, like his predecessors, to a considerable number of volumes; but the sudden death of the hero unexpectedly snaps the manifold threads, among which that appertaining to Jean Paul's mysterious 'Emanuel' awakes without satisfying the liveliest hopes. Spielhagen is engaged on a new work, and Paul Heyse, whose brilliant and finished novelettes used to appear every Easter with the flowers of spring, has this year contented himself with editing a selection of the best German tales, instead of writing anything himself. It is a proof of unusual modesty in Heyse, who is rightly regarded as the first of living German novelists, that he has not as yet inserted a single production of his own in the series.

If we pass from imaginative literature to philosophy, we must allow that the remarkable paucity of philosophical works is not due to the war alone. No philosopher has advocated the present war as Fichte did the War of Independence, and in an eloquent address "to the German nation," extolled it as a "crusade of reason"; probably because at present there are few Fichtes. The Centenary of Hegel, the observance of which was postponed on account of the war, has been celebrated by the unveiling of his bust; but outside the Berlin Hegel Society, of which Prof. Michelet is the orthodox president, the jubilee has awakened no echo in Germany. On the other hand, Fichte's son, an aged, greyhaired man, yet still an indefatigable worker, has seized the occasion of the restoration of the empire to edit his father's speeches, which advocated the movement on the highest moral grounds, and has prefixed to them a preface that is well worth reading. The biography of Schelling has been completed by the publication of the third volume, and an interesting addition has been made to it by the appearance of the long-promised life of his first wife, Caroline, the divorced wife of A. W. Schlegel. The reputation that this lady, who had three husbands,—the first, Dr. Böhmer, died young, from the second, A. W. Schlegel, she separated in the most amicable fashion, the third, Schelling, outlived her,-enjoyed, of being both in person and in mind one of the most attractive women of her time, is fully confirmed, perhaps enhanced, by the collection of her letters, edited by her son-in-law, the historian, G. Waitz, and by the portrait prefixed to the volume. Caroline was a daughter of the celebrated Göttingen theologian, Michælis, and was an extremely intimate friend of Theresa Heyne, the daughter of the renowned philologist, and the wife of G. Forster. It was through her friend's influence that after the early death of her first husband, with whom she had lived an idyllic life in a little town in the Harz, she was induced to remove to Mayence, together with her only child, Augusta Böhmer (Schlegel's beloved step-daughter, who is so often mentioned in the history of the Romantic School), and became one of the intellectual Republican circle that met at Forster's house. After the Prussians captured the city, the inhabitants were bitterly persecuted for their known leaning to France, and many persons of note were flogged. Even women did not escape molestation. Caroline, who was known to be an enthusiastic votary of the cause of liberty, was transported to the fortress of Königstein, near Frankfort, and only released, after nine months of harsh confinement, through the exertions of Schlegel, who afterwards became her second husband. The Schlegels now removed to Jena, to be near Goethe, and a movement began which marked an epoch in the history of German literature, and upon which Caroline's uncontrolled enthusiasm and pronounced-sometimes, too pronounced-sympathies and antipathies had a decided, often a pernicious influence. A stranger to all pathos, she was unjust to Schiller, whose moral strictness she regarded as pedantry. Although she never descended to what was ignoble, she thought herself justified in laying no restraint on her inclinations. When her daughter, whom she had intended to be Schelling's bride, died at the age of seventeen, she herself, without hesitation, became his wife. Her pen was ever active. Many passages that passed for Schlegel's were written by her, and many more were due to her influence. Our knowledge of German female writers of the last century has been enriched by this portrait of a remarkable and clever woman.

It is a significant indication of the present state of philosophy in Germany, that in place of philosophical systems, biographies of philosophers and of their wives too appear. Of wives of thinkers of the first rank, -with the exception of the old bachelors Kant and Schopenhauer they all married, and happily, too,the only one who survives is the widow of Herbart, an English lady, now in her eightieth year, who lives at Königsberg. Herbart, the founder of a realistic school that emanated from Kant, and who is at present numerously represented, is of all German thinkers the one that has hitherto been least known in England, although he is the one who has most affinity to English thought, being in psychology

allied to Locke, in ethics to Clarke and Adam Smith, and basing his metaphysics on experi-His works, which his pupils have published in twelve handsome volumes, have this year received a considerable addition, through the appearance, at Leipzig, of his 'Remains, edited by Ziller. They contain his letters and autobiographical passages. Frauenstädt has compiled, in two volumes, a special Lexicon to Schopenhauer, the other Kantian realist. Among independent contributions to philosophy, we may mention Hartmann's keen criticism of Kant's 'Ding an Sich,' and Michælis's 'Kant before and after 1770.' Both belong to the set of publications that have been called forth by the dispute which has arisen between Kuno Fisher and Trendelenburg as to the idealistic or realisti ccharacter of Kant's transcendental æsthetic. At the same time, the revival of Berkeley's Idealism in England has provoked a similar movement in Germany. Robert Zimmermann has treated of 'Kant's Love of Mathematics,' and 'Kant's Refutation of Berkeley's Idealism,' while an Englishman, Edmund Montgomery, has written in German a criticism of 'Kant's Theory of Cognition, from the Empirical Stand-Finally, 'Hartmann's Philosophy of the Unknown' has provoked a reply in German, from a German American, in New York. The subtle Fortlage, of Jena, has collected his philosophical writings, and Trendelenburg, who is as celebrated for the elegance of his style as for the acuteness of his reasoning, has this year published a third edition of his 'Logical Inquiries,' in which he has added a refutation of the Darwinian theory. 'The Philosophic Questions of the Day,' by Bona Meyer, of Bonn, shows that the tendency of contemporary philosophy is to recur to Kant. The book is intended to inform educated readers of the aims of philosophy.

It is, perhaps, best to include under the head of philosophy 'The Religion of the Spirit.' Although it consists of religious poems, it is the last work of Melchior Meyer, who has died since its publication. Meyer was one of those authors, not uncommon in Germany, whose philosophy is too poetical, and whose poetry is too philosophical, to admit of any of their writings ranking either as a purely scientific or as a purely poetical achievement. A man of the deepest moral earnestness, his tendency was to the didactic, and his most successful effort was his political dialogues, 'Conversations with a Clown' ('Gespräche mit einem Grobian'). His poems are pervaded by a sort of religion of nature, steeped in Neo-Schellingian Monotheism; but noble as are his conceptions, he is not likely to please either

the Freethinkers or the Orthodox.

Two works on subjects nearly allied to philosophy have been continued in the present year, and one of them has been brought to a conclusion. The fourth volume of M. Carrier's well-known work, 'Art as a Branch of the History of Culture,' has appeared, and treats of the Renaissance and the age of the Reformation. Hettner, who in the previous portions of his 'History of the Literature of the Eighteenth Century,' had given a somewhat cursory sketch of French and English literature, has now presented us with a much more careful account of German literature down to the time of Goethe and Schiller. After the laborious investigations of Klemm and the

works of Buckle, Mr. Lecky and Dr. Draper, Henne van Rhyn's 'History of Modern Culture, from the Revival of Learning down to the Present Day,' is not of much value, and is more remarkable for Radicalism than independent research. Kreyszig, who is known as a Shakspearean critic, (what German is there who has not written on Shakspeare?) has published some lectures on the German novels of the present day. He does ample justice to Auerbach, Spielhagen, and others, but English readers will be astonished at the ferocity with which, in imitation of Julian Schmidt, he attacks Gutzkow, who has hitherto been regarded as the most considerable of German novelists, and falls foul, not merely of his later works, but of all his writings.

Herr von Friessen's 'Recollections of Ludwig Tieck, by an Old Friend,' do not bear out the promise of the title. There is extremely little in the book about Tieck himself, and the writer's criticisms, which fill by far the larger portion of his two volumes, are neither remarkably novel nor remarkably profound. They may, however, be welcomed as tending to revive some interest in the works of the now forgotten "chief poet of the Romantic School." Much more light is thrown on the development of Germany, and more especially of Prussia, by an unpretending little volume, Ferdinand Ranke's biography of a plain German schoolmaster, August Meinecke, who was rector of the Joachimthal Gymnasium, at Berlin. People have said, with obvious exaggeration, that the Prussian schoolmasters won the battles of Metz and Sedan; but one understands what they mean when one reads the account of this man, who positively glowed with enthusiasm for his calling, and was incessantly occupied in training his pupils, lovingly yet strictly, in the study of the spirit, not of the mere words, of the classical authors. The training given in the Prussian schools prepares for the discipline of the camp; the inculcation of accurate habits of thought for ability in action.

Varnhagen's Remains seem to be really inexhaustible. No sooner has the concluding volume of his Diaries, the fourteenth, appeared, than a new work is given to the world, 'Biographical Portraits,' with letters of Koreff, C. Brentano, Madame von Fouqué, and others. The most interesting of these sketches and letters are those by "The Mad Clemens," and by the somewhat masculine wife of the author of 'Undine.' What a curious sort of "Saint" Brentano made when, in his latter days, he took to monkery and spiritualism, is shown by the story,-that when he had finished a portrait of St. Peter the Apostle, in accordance with the directions of the wonder-working nun, Catharine Emmerich, he unhesitatingly hung round the figure his own tobacco-pouch as a satchel. Among the numerous brochures which the Beethoven Centenary has called forth, we may mention a pamphlet by Richard Wagner, in which he trifles with the deeper parts of Sche penhauer's Metaphysic, and writes more in praise of himself than of Beethoven, and the pamphlet of L. Nohl, also devoted to the laudation of Wagner. A striking contrast to these two publications is presented by the biography of the Maestro, by Alexander Thayer, United States Consul at Trieste, a work distinguished by a union of German thoroughness and American common sense. Notable contributions to

the history of Music are Ed. Hanslick's collection of his musical criticisms, published under the title of 'From the Concert Room,' and the same author's elaborate 'History of the Concert in Vienna'.

the Concert in Vienna.' Varnhagen's Diaries carry us into the region of political history. It is not at all singular that in this branch of literature the subjects most in vogue are the wars of 1866 and 1870. while at the same time it is clear that for the proper handling of the latter, at any rate, the right time is not yet come. The only exception to these remarks is Leopold Ranke, the Nestor and Coryphæus of diplomatic annals. He has this year published the first volume of his work, 'The German Powers and the League of Princes' (see Athen. No. 2269). The only connecting link between this work and recent events lies in the fact that, by the formation of the league against Joseph the Second, Frederick the Great began the movement for the exclusion of Austria from Germany, which his grand-nephew has finally completed. But Prussian historians have no claim to having contributed, even in the smallest degree, to bringing about the present condition of Ger-The 'German Speeches' of one of the best of them, Ranke's celebrated pupil, Wilhelm Giesebrecht, of Munich, are taken up with very out-of-the-way subjects, such as the development of German Historiography, the first German Missionary in Prussia, &c. Still the reader instinctively feels that they are all pervaded by the idea of German unity, that idea which the thinkers, poets, and historians of the nation joined in proclaiming, and which was at last realized on the French battle-fields. The best of the speeches, that upon the influence exercised by the German Universities on the development of the nation, is the best proof of this. Every great movement in Germany has begun with the professional desk: Luther, Kant, Schiller, Fichte, Niebuhr, were professors; Goethe was curator of the University of Jena, and Scharnhorst, the creator of the Prussian army, was a teacher at the Military Academy. The man of the new era—the diplomatist on horse-back, with a Dragoon's helmet and cuirass has learnt nothing from the schoolmaster, except the power of lecturing North Germany and the German Parliaments, as his collected speeches show. He who was once the most detested of Junkers, has become, since his successes, the most popular man in Germany, and, strange to say, in America, where new towns are named after him, while in his own country this has been the case only with a single village, Bismarcksdorf, in the Grand Duchy of Posen. It is characteristic of Germany that so many books should be written in his honour. The year has produced quite a Bismarck litera-The Romans apotheosized their heroes, the Germans evolve philosophical theories about theirs. In his 'Count Bismarck and the German Nation,' Constantin Roessler has offered to the Chancellor this peculiar form of national homage. The work is not a bad one, but 'The Book of Count Bismarck,' by G. Hesekiel, a contributor to the Kreuzzeitung, is more interesting, because the compiler has been allowed to publish extracts from letters written by Bismarck during his travels, which show the statesman in deshabille, and display his humour-a humour somewhat akin to Heine's-and his unusual powers of describing scenery.

The most remarkable book of the year which relates to the recent war is 'The History of the War of 1870,' from the practised pen of Wolfgang Menzel. As the work appeared pari passu with the events, it is naturally full of inaccuracies; still, upon the whole, it gives a vivid picture of the great drama. In it the old Burschenschafter, whom Börne nick-named the "eater of Frenchmen," saw the dream of his whole life fulfilled when the empire was restored, and Alsace and Lorraine surrendered to his nation. The recovery of these provinces, which till the year 1689 - the year when Strasbourg was lost-played a glorious part in German history, has occasioned a flood of writings about the civilization and history of Alsace, the best of which is the work of two Vienna professors, Scherer and Lorenz. The Alsatians require to be told that they had a glorious history, literature, and art, before they became Frenchmen. A description of the land and people of Alsace has not yet appeared such as Riehl, the historian, in his Wanderbuch,' has given of the Tauber valley, -of the left bank of the Rhine, near Cleve,and of the forgotten eastern corner of the German nationality which dwells on the bank of the Leith, the native country of Haydn. Where the German and the Frenchman march, there is need of a writer such as Heinrich Noë, of Munich, who has contrived to write a masterly description of the Italian borders, where the Latin and Teutonic races meet. He has this year published 'Pictures of the Southern Tyrol and the Banks of the Lago di Garda,' and draws a true, yet lively picture, of those little-known borders where remnants of a German stock still survive in the midst of Romance surroundings. He has mastered the difficult secret of giving a lifelike picture of inanimate nature. In this book, as well as in his former work, on Dalmatia and the Black Mountains of Montenegro, he has shown himself to be not only a gifted ethnographer, but also a lover of nature, and an accomplished writer of books of travel. Another German traveller, M. Freiherr von Wrede, has attracted the attention which was denied to him when alive, through his death, a death which, maddened by the neglect he experienced, he inflicted with his own hand. When under twenty-five years of age, he dared every risk in order to accomplish a journey into the interior of Arabia; but he could find no publisher for his narrative, because the savants chose to disbelieve his statements! The large and learned work of A. Bastian, 'Upon the Eastern Peoples of Asia,' has been completed by the issue of the sixth volume. The author, is, undoubtedly, the greatest German authority on Buddhistic superstitions, but unfortunately he writes down what he knows, when and how he pleases, and it is impossible for the reader to gather any clear general view from this wilderness of a book. The travels of the botanist Appun, in Venezuela, a country originally colonized by Germans, contain much valuable matter; but, unfortunately, in this case too, the materials collected by the writer have been thrown together without the slightest order or method.

Death has been busy this year among our literary celebrities. Prince Pückler Muskau, the eccentric but clever author of the 'Letters of a Dead Man,' once well known in England, is now really dead. Another member of the high aristo-

cracy of Germany, the celebrated author of 'Griseldis,' Frederick Halm (Freiherr von Münch - Bellinghausen), has passed away at Vienna. The third great loss of the year is Prof. Gervinus. He belonged to the historian caste, a caste perhaps peculiar to Germany; they are at once political in their learning, and learned in their politics. Known as a Shakspearean critic, as the historian of German poetry and of the nineteenth century, Gervinus was also celebrated on account of his public career. One of the seven expelled from Hanover by Ernest Augustus, he, like his former colleague, Ewald, astonished the world by his defence of the Guelphs. Formerly he was regarded as the champion of the favourite doctrine of the professors, the headship of Prussia, a doctrine esteemed since Metz and Sedan, but he experienced the irony of fortune. He was denounced as a traitor by his own party, and Braun of Wiesbaden accused him of republicanism. His cutting exposure of Braun was his last work. His widow has published it, together with an address to the Prussian Royal House on the Peace of 1871. As we have seen, the Germans have followed the advice he once gave them, to study politics rather than poetry and philosophy. They will do well not to follow the advice contained in his political testament, to return to their former Federation.

ROBERT ZIMMERMANN.

#### HOLLAND.

ALTHOUGH the influence of the Franco-Prussian war has not been so great this year as it was last, still there has, upon the whole, been no marked increase in the number of publications in Holland in 1871, as compared with 1870. However, we are more concerned with the quality than with the quantity of Dutch literature, and in certain branches of knowledge there is no ground for complaint this year. As was to be expected, the great ecclesiastical movement which has convalsed Germany has produced little effect upon Holland. and even in the Catholic portions of the country the people have shown themselves somewhat indifferent to "old Catholicism." The opinion that the Dutch Protestants entertain upon the subject has been expressed by the well-known pulpit-orator, J. M. Assink Calkoen, at a Protestant congress at Dortrecht. But in spite of this, theology has been by no means neglected. The celebrated Utrecht Professor, J. J. van Oosterzee, has published a handbook of 'Christian Dogmatics,' while Dr. A. C. Duker and Dr. W. C. von Manen are engaged upon a joint work, 'The Writings of the Apostolic Fathers,' of which the first volume has appeared. B. ter Haar, who is a poet of repute as well as a theologian, has finished the third period of his 'Historiography of Church History,' the period which extends from Flacius to Semler; and the meritorious Prof. W. Moll, of Amsterdam, has finished his admirable 'Church History of Holland since the Reformation,' and has added the necessary Indices. J. J. van Toorenenbergen has edited a handsome edition of the spiritual writings of the famous Ph. van Marnix de St. Aldegonde, and De Hoop-Scheffer has continued, in conjunction with Prof. Moll, to issue his 'Studies,' which form a valuable contribution to historical theology. It is also worthy of mention that C. Broere's 'Essay upon the Return to Catholicism of Hugo Grotius' has

been translated into German, and the same honour has been bestowed upon an article by C. P. Tiele, which appeared in the January number of the *Gids*, called 'Max Müller and Fritz Schultze upon a Problem of Religious Knowledge.'

Philosophy has attracted little attention comparatively speaking. We need only mention a small brochure by Dr. J. P. N. Land, upon <sup>4</sup> The Crisis in the Development of Philosophy'; and add that G. A. Hulshoff has translated <sup>4</sup> The Future of the Soul' from the German

of Prof. J. B. Meyer.

In the department of History, on the contrary-after theology and philology, the study most affected by the Dutch—great activity has been manifested. Various episodes in the annals of the seventeenth century have been admirably handled by G. A. Vorsterman, Dr. L. Beins and J. G. R. Acquoy. The first mentioned has described the siege of Aardenburg, 1672; Dr. Beins has treated of the foreign policy of the great De Witt between 1653 and 1660; while M. Acquoy has written a biography of the Dutch naval hero, Herm. De Ruyter, Backer Dirks has celebrated the triumphs of the Dutch navy, from the peace of Nymegen down to the fall of the Republic in 1795, and Theod. Jorissen has compiled a monograph on the extinction of the kingdom of Holland in 1810. A second edition has appeared of Capt. Pompe's 'Annals of the Colonial Possessions of Holland'; and D. E. Sluys has issued a 'Handbook of Jewish History,' in two handsome volumes. Among histories of Holland, the books of Prof. W. G. Brill, of Utrecht, and of J. H. van Linschoten, are worthy of attention. That respectable writer, W. Nuyens, promises a work on the same subject, from a Roman Catholic point of view: the first volume of it has just appeared. Partly of an historical and partly of a geographical nature, is the admirable monograph of Baudet, of Utrecht, upon the renowned cartographer of the seventeenth century, Willem Jansz Blaeu. We may also remark that Heraldry has found ana dmirable exponent in Baron D'Ablaing van Giessenburg, and the history of Art in Ph. van der Kellen, who has given to the world several parts of his 'Peintre-Graveur Hollandais'; while Dr. A. D. Loman has made a contribution to the history of Music by editing a collection of highlyinteresting popular songs of the seventeenth century, composed by Adrian Valerius: Dr. Loman has added suitable pianoforte accompaniments. The exertions of the Society for the Promotion of Music, which has existed for several years at Amsterdam, deserve not to be overlooked.

Holland, it is well known, possesses some eminent orientalists. The most distinguished of them are Dozy, De Goeje, and H. Kern. They have not remained inactive. Dozy has published 'Critical Remarks upon the Text of Al Makkari'; De Goeje has brought out the first volume of a 'Bibliotheca Geographorum Arabicorum,' and Kern a work entitled 'Kawî Studies.' Besides, H. C. Klinkert has translated a selection of fables from the 'Pandja-Tandara'; and C. J. Tornberg has continued his elaborate edition of 'The Chronicle of Jbn-él-Athírí,' and T. Roorda has issued a new edition of J. F. C. Gericke's Javanese-Dutch Dictionary.

Talking of dictionaries, we may mention the

lexicon of Old and Middle Dutch, by A. C. Oudemans, a work which will be of great use to the student of the early national literature, and which, in three volumes, has reached as far as the letter G. A similar undertaking, by Prof. De Vries, unfortunately came to a standstill many years ago. The Dutch are, as usual, bestowing much attention on their own literature. The Leyden edition of the great Maerlant Fragment, discovered at Vienna two years ago, is making rapid progress, and the same may be said of the "Library of Middle-Dutch Literature," under the supervision of Prof. Moltzer, of Groningen, for which Prof. Brill has recently finished a new edition of 'The Legends of St. Brandan.' Dr. E. Verwys, of Leyden, has also contributed a highly-interesting volume. Complete editions have been published of the writings of several modern poets, more especially of H. Tollens, T. J. Koets, and A. Bogaers, who died lately. The poems of the last mentioned have appeared under the superintendence of Nicolaus Beets, known, under the pseudonym of Hildebrand, as the author of the 'Camera Obscura.' B. ter Haar has also collected his poems. Among editions of older writers, that by P. Leendertz, of the poetical works of Hooft, is the most noteworthy. Among the editors of anthologies from the older writers, we may mention De Groot, Rykens, L. Leopold, &c. We have also to notice the books devoted to the history of Dutch literature. There are several valuable works; more especially interesting are Jorissen's 'Studies upon Const. Huygens'; Essays on the great poet of the seventeenth century, Joost van den Vondel, by N. Beets and Alberdingk Thym, and Dr. S. Coronel's monograph on Spinoza. The well-known Jonckbloet has published a sketch of 'The History of Dutch Literature,' and a second edition has appeared of Prof. J. van Vloten's 'Compendium.

Although the national literature and its history are thus zealously studied, little has appeared that is worth speaking of in the way of poetry or belles-lettres. Poetry is particularly neglected. Among novels we may mention H. De Veer's 'Frans Holster,' which appeared in the feuilleton of the New Rotterdam Journal, and a romance by Van Linschoten. To J. J. Cremer we are indebted for a volume, 'Overbetuwsche Novellen,' and Joh. Gram has contributed to the Salon a charming novel, called 'The Fellow Traveller.' It is, however,

in German.

The 'Geographical Lexicon of Holland,' by T. H. Witkamp, is the only work devoted to native geography, but this year many circumstances have contributed to call the attention of the Dutch to foreign countries. The first direct telegram from Batavia reached the Hague on the 4th of January, and this improvement of the means of intercourse has tended to increase the interest felt by the Dutch in their colonies. That well-known book, 'Max Havelaar,' has reached a third edition, and Pistorius has published 'Studies on the Internal Economy of the Highlands of Padang.' The cession of the Coast of Guinea to England has been discussed in the Chambers, and the proposal, which met with much opposition in the country, called forth many admirable monographs, among which those by De Jong and by C. M. Kan are indisputably the most important. Robidé van der Aa's 'African Studies' are also in the highest degree interesting. At the close of the second twenty-five years of the existence of the Netherlands Commercial Company, the question arose whether the company should be continued or dissolved. Naturally many essays appeared both for and against, among them one by F. W. C. Blom, and the question was lately decided in the affirmative. G. H. Cramer has written a work on Sea Tactics, while E. Bos has compiled a Wages-Table on a more elaborate scale than any hitherto used in Holland.

The Natural Sciences are zealously studied. Although Botany has sustained a severe loss by the death of the celebrated Leyden savant Miquel, just after he had published the first volume of his 'Illustrations de la Flore de l'Archipel des Indes,' Dr. Suringar, P. Bleeker, and H. Witte have done good work. Since November the last mentioned has edited a weekly journal of Horticulture entitled Sempervirens (D. B. Enten, Amsterdam), which is at the same time the organ of the Royal Horticultural Society. In Zoology the works of Snellen von Vollenhoven, J. G. Keulemans, and P. Bleeker, which have been long in pro-

gress, have been continued.

We have now but to glance at a few specialities. Although great interest is still felt in the education question, we have only to remark that since the commencement of this year a new weekly journal of education has appeared at Rosendaal; it is called *Ons Recht*, and is the organ of the Ultramontanes. In the journal Bato, Andriessen, Kellen, and other writers, have provided suitable reading for the young; we may reckon as among the results of the recent war the elaborate and valuable study of J. H. Kromhout, on the 'Position of Amster-As for politics, the well-known editor dam.' of the Conservateur, Professor Vreede, of Utrecht, displayed his hostility to Prussia in an unusually eloquent pamphlet, published at the beginning of the year; a work of the deputy, Jonckbloet, on the 'Grand Duchy of Luxembourg, is devoted to internal, mainly financial questions. Lastly, we must notice that the working-class movement, which has been felt throughout Europe, has not passed Holland by. Utrecht may be regarded as the head-quarters of the agitation; a journal, entitled Volksvriend, has been started at the Hague, specially devoted to advocating the cause of labour, and A. van Brussel, of Amsterdam, edits the 'Archives of the International Artisans' Union.' The first mentioned, however, has ceased to appear.

As for the daily press in Holland, we still look in vain for any effects of the abolition of the stamp. Only a few technical journals have sprung up during the year. Besides those we have mentioned Onze Eeuw (Our Century), an historico-political fortnightly, deserves mention. On the other hand, the Volksblad, edited by Prof. de Bosch-Kemper, will probably cease to appear on the 1st of January, unless the project of making it the organ of the Dutch Protestant League be carried out.

Translations from foreign languages, as usual, form a large portion of the catalogues of Dutch booksellers; not only works in general literature, but scientific books are translated, chiefly German and English books. The translations from the French have of late greatly diminished in number. F. von Hellwald.

#### HUNGARY.

THERE has been a great deal of activity in the course of this year, both in the way of translation and in genuine production, and the most declared enemy of Hungary could not deny that good use is made of the free institutions the country has of late years enjoyed. The lead in the movement is always taken by the Academy, the publications of which are strictly scientific, and extend over the three branches, - languages, history, and natural philosophy. As regards philo-logical research, the past year cannot be reckoned fertile; there is, however, a good deal in preparation, viz.: the Historical Dictionary of the Magyar Language, the Collection of Provincialisms, and the edition of the Vogul Grammar and Dictionary, collected by the late Mr. Reguly, during his travels in the Ural, and prepared for the press by Mr. P. Hunfalvy, the Nestor of Hungarian philology. In connexion with this branch of science, we may besides mention that a young philological student has been sent to Russia, in order to study the Mongol language on the spot, it being alike interesting and necessary to compare the Magyar language with the most easterly branch of the Turanian languages. In the meanwhile the Finn-ugric branch is assiduously studied; and a special chair for the study of those languages is to be founded at the University of Pesth: it will be probably the first one in Europe.

The historical researches of the Hungarians have hitherto been chiefly directed to the history of their own nation; there is room for many labourers, and the results of the investigation are not without interest to Europe in general. The clever and learned sketches of Mr. Francis Szilágyi throw much light upon the Austrian machinations of the past century to overthrow Protestantism, and to denationalize the Magyars. The book of Mr. William Frankel, 'Pázmán és Kora' ('Pázmán and his Age'), is the fruit of laborious investigations not only in the archives of Hungary, but also in the libraries of Spain, Germany, and Italy. The monograph on the town of Clausenburg, by Mr. Alexius Jakab, and another on the county of Abauj, by Mr. Korponai, are worthy of attention. Very valuable are the worthy of attention. Very valuable are the contributions to the history of the Turkish occupation, collected and edited by Mr. A. Sziládi, a learned orientalist, and by the son of the above-named Mr. Szilágyi. These monuments of Turco-Hungarian administration are really unique in their way. Looking at the actual administration of the Ottoman Empire and the sleepy and sluggish behaviour of the civil officials of the Porte, we can scarcely believe that the Turks of the sixteenth and seventeenth centuries, whom the Christian world so eagerly depicts as rough barbarians, could have taken so much trouble with the conquered province, as the defters (i.e., registers of impost) which have remained behind them in the country so clearly testify. Every county (Sandjak) is so accurately described, that there is scarcely a village, however small, nay, hamlet, omitted; and in the different rubrics the names of the londowners, the species and quantity in cattle, grains, &c., are inserted. All this was done in order to facilitate the levy of taxes, and is now the best source, out of which a faithful topographical, as well as statistical,

tableau of the past can be composed. Not less valuable are the labours of the Hungarian archæologists, amongst whom we may mention Messrs. Hemszlman, Ipolyi, and Rómer, as having distinguished themselves during the last year. They tend partly to the preservation of the architectural monuments of the Middle Ages, partly to the discovery of Roman antiquities, in respect of which Hungary, the ancient Pannonia, to use the words of the learned Prof. Desjardins, is the richest and the most interesting country in Europe. Speaking of the Hungarian mediæval monuments, we must mention the renovation of Vajda-Hunyad, in Transylvania, the ancient seat of the famous Hunyades, which is to be built up in its old fine Gothic style, for the use of the Imperial and Royal family; and the excavations at Visegrad, the residence of the first kings of Hungary, a picturesquelooking ruin on the right bank of the Danube, near Pesth; besides Roman graves of the second and third centuries B.C., have been accidentally opened, and valuable arms and trimmings found, and handed over to the National Museum, an institution which is flourishing more and more under the directorship of the learned and ingenious Mr. Pulszky, who is well known in England.

As far as regards exact sciences, Hungary, far from being able to emulate western nations, is continually doing its best to propagate the newest discoveries in her own vernacular. The Természettudományi Közlöny, under the editorship of the learned Mr. Szily, is doing good service in this respect, and the publications of Messrs. Dapsi, Kœnig, Balogh, Varta, Hunyadi, Szabó, the eminent Hungarian geologist, and others, deserve full attention. By the munificence of the Government, the new chemical laboratory, built and furnished after the directions of Prof. Than, has been opened this year. We wish we could say the same about the observatory, the resuscitation of which has been talked of ever since the time that the Austrian Military Government refused to shelter the harmless sextant on the Blocksberg, opposite Pesth.

Turning to the productions in belleslettres, we notice, as deserving a high place, the publication of several new cantos of Romhányi,' a poetical novel in the style of 'Pushkin,' 'Eugen Anyegin,' written by the classical hand of Mr. Paul Gyulai. Among the prose writers, Mr. Jókai has come forward, with a new novel, called 'Eppure si Muove,' in which he draws in splendid colours, and with his accustomed ability, a most interesting picture of the literary and social movements of Hungary in her recent past. Mr. Edward Kvassay, a young littérateur, has achieved a success in his novel-'A hol az ember kez dödik' ('Where the Man Begins'), in which he satirizes the superficial culture of a certain class in Hungary known as the "noble idlers." As for translations, we can announce that the Hungarian edition of Shakspeare has been completed by the Kisfaludy Társaság, a society, under whose patronage several works of Racine and Molière, and other poets of note, have also been issued. We have been favoured by Mr. Barna with a translation of the 'Kalevala,' by M. Erödy, with a translation of Khejjam,' and a part of 'Hafiz,' whilst others have shown a laudable zeal to acquaint the Magyars with the poetical compositions of their immediate neighbours, namely, of the Serbs, Wallacks, and Slovacs. A. Vambery.

### ITALY.

When requested to give a brief account of the present condition of letters in Italy, I accepted the task with a feeling of gratitude, as it afforded me an opportunity of interesting the public of England in my country, which I endeavour as far as possible to make known abroad, just as it is my constant study to diffuse among my fellow-citizens the news of foreign literature and science. We are accustomed to consider the English as the most faithful friends that we have had during the twelve years of our new political existence, and we can therefore speak to them with some degree of confidence even of our faults, sure that they will not receive our avowals superciliously. Science and letters have harmonized themselves with life in England, and have become useful to the nation.

The same cannot be said of literature and science in Italy, for the great reason that life

amongst us is too different. We are not accountable for what we now are; we were born so; and our fathers were not more guilty than we, for they too had received from their ancestors an inheritance of vice. Our political divisions were the most serious cause of our evils; but the sumptuous splendour of the vices rather than of the virtues of ancient Rome, which still clung to Italian habits, the orgies of popes, bishops and monks, with corresponding superb ecclesiastical pomp and ceremony in the Baccanalian feasts of the Middle Ages, Ciceronianism, and academic longwindedness in the language, the imitation of Spanish ceremonials in our customs, were so many essential causes which contributed to make our divisions permanent. Our evils are too ancient for any one to be able with reason to reproach the present age for them. Isolated from the civilized world as Italy has been until now, accustomed to see of the stranger either his sword which ravaged her provinces or his gold which bought her allegiance, knowing not in her ignorance that too many strangers rushed towards her with the intention, offensive to us of modern times, of digging up the remains of antiquity, or of taking note of our absurd gesticulations, which still preserved some trace of ancient customs, she was unable to perceive that the attraction held out to the stranger, viz. our statues, our soil, and the heads of our old men as models, was a tacit accusation of ineptitude directed towards the living inhabitants. The greater number did not perceive how humiliating was our position in the eyes of the foreigner, who saw in Italy a garden where he could saunter about, a museum where he could instruct his mind by the works of our glorious ancestors, and a theatre of Popish pantomimes in which he could divert himself, whilst he considered the modern Italians as a people of slaves crouching under the rod of the foreign tyrant (or of some one who took his place), and who, in order to live at all, humbly acted the part of a cicerone to the inquisitive stranger. Such was the deplorable aspect which Italy presented externally only twelve years ago; the foreigner was justified in his opinions, nor was it his fault if, in visiting Italy, the beauties of antique civiliza-tion surpassed beyond a possibility of comparison the meagre productions of modern ages.

But those Italians whose hearts beat with more clevated sentiments had recourse to literary or artistic disguises in order to prepare the moral rising of the majority of Italians, which was to be the first step towards our civil resurrection.

be the first step towards our civil resurrection. The first indications of this warfare against vice and tyranny appeared in the last century, in Upper Italy; Goldoni and Gozzi exposed the defects of Venetian society, Parini exposed the vices of the Lombard Sardanapalus, Beccaria protested against capital punishment, Alfieri assailed every kind of tyrant, and Foscolo spoke to Italians in a manly prose of fatherland and of civil literature. The impulse was given; ideas sprang up, and in the present century they bear fruit. Literature attacked the princes, who perpetuated moral abasement and ignorance. Manzoni disputed the glory of the tyrant conqueror Napoleon the First, by his hymn of the Cinque Maggio; then, under the veil of romance, he represented in the Spaniards of the seventeenth century the Austrian foreigners who oppressed his fatherland; in Don Abbondio the bad priest, pernicious to society, and in Cardinal Borromeo the priest as he ought to be; afterwards, in his discourse concerning the History of the Longobards, he demolished the history ad usum Delphini by initiating historical criticism, in which he was ably seconded, among others, by Gino Capponi and Cesare Balbo; then, in his essays of historical tragedy he overthrew scholastic conventionalities, abandoning the three famous unities of Aristotle, and finding in the choruses a way of inveighing against Italian discord. And still this aged and venerable champion of Italian resurrection, who has never occupied himself with politics, and yet who has effected so many revolutions, fights like a young man and sustains brilliant polemical disputes to prove the necessity of founding upon the bestspoken of Italian dialects the great language of the new nation. I cannot, therefore, speak without lively emotion, of Alessandro Manzoni; and when I know that he yet lives full of activity and thought, and sees that those Italians to whom for the last sixty years he has been cry-ing "Lazare veni foras!" are in a fair way to become once more a great people, it seems to me that the good genius of Italy is still with us. After him, his son-in-law Massimo d' Azeglio made a further step forward: Manzoni attacked the foreign oppressor; D'Azeglio, the finest type of the chevalier and artist of modern Italy, made the Italians, in his two historical romances, take up arms against this same oppressor. Guerrazzi brought to the fight a fiercer spirit. Every man of letters became a soldier: the Conciliatore, a Lombard newspaper, and the Antologia, a Tuscan one, were the weapons of the combatants. Persecuted, the soldiers of liberty dispersed, but did not cease to struggle. The pious Pellico. by writing 'Le Mie Prigioni,' increased, without wishing to do so, the measure of hate against Austria and the Holy Alliance; Santa Rosa, in exile, wrote the 'Storia della Rivoluzione Piemontese,' and stirred up new adversaries to the petty tyrants of Italy; Pietro Colletta, also an exile, wrote the 'Storia del Reame di Napoli,' which exposed the depravity of the Bourbons; the priest Gioberti, from abroad, roused in the Italians the delusion that they are still the first people in the world (a delusion now dangerous, but once very beneficial), and combated the Jesuits with powerful weapons;

Giuseppe Ferrari and Carlo Cattaneo, from the land of their banishment, awakened revolutionary and republican spirit in philosophical minds, in a federal sense, whilst Giuseppe Mazzini did the same work among the people in a unitarian sense; Guglielmo Berchet and Gabriele Rossetti, after having sung in a manly strain for their fatherland, went to seek sympathy for it abroad; Pietro Giannone wrote 'L' Esule,' which made fellow-citizens more than ever impatient to move. Poets, too, played a great part in the civil rise of Italy. Giacomo Leopardi, in his songs to Italy, to Angelo Mai, to the Ginocatore di Pallone, to his sister Paolina, is no less a great poet than he is a great instructor; Giambattista Niccolini and Carlo Marenco often made of tragedy an actual civil and political battle-field former, moreover, in 'Arnaldo,' gave a violent shock to the temporal power of the Popes, and hastened its fall; Giuseppe Giusti, with subtle and wise satire, flagellated the cowardly youth, the tyrants, oppressors, and corrupters, the spies and political turncoats of Italy, and contributed, like D'Azeglio, to educate the character of Italians; Giovanni Prati, with his songs, was among the first to arouse the House of Savoy to ideas of freedom; Jiuseppe Revere and Francesco Dall' Ongaro awakened, by their verses, no less than by their dramas, the love of liberty in the people; Giuseppe Bertoldi wrote the hymn of Carlo Alberto and Goffredo Mameli called, in a beautiful national hymn, "the Brothers of Italy" to rise, and went to die for his fatherland before the walls of Rome. Let us at least honour by a remembrance those who have preceded us; and when we think again of the immense influence that political literature has exercised in modern Italy, insomuch that we owe to it the possibility afforded to us of becoming once more a nation, let us not forget the nobility of their example. Let us not forget, above all, that if works of art in Italy, before our moral resurrection, were able to rouse such a great enthusiasm, this success must be ascribed not only to the opportunities that the authors had enjoyed, but also the perfection to which each author endeavoured to bring his works before publishing them. It is well known what pains Giusti took to make his satires easy and natural; and of D'Azeglio we know that he undertook journeys to the places themselves, with the express purpose of colouring the beautiful scenes of his romances. Cesare Balbo, requested to write an article for the 'Enciclopedia Popolare' of the publisher Pomba, composed that valuable book which is the 'Sommario della Storia d' Italia.' What poet --- what novel-writer--what writer of articles-would now give himself the same trouble in Italy? And yet true success is only acquired by means of thought, research, and labour.

Italy is now ardently desirous of effecting something; this is inevitable, after so many centuries of idle silence. But now that she has had time, as it were, to stretch members benumbed by long idleness, it is desirable that she should direct all her strength to one definite end. I am aware that some people, especially poets, esteem it pedantic to advise them never to write without a reason; but I take this opportunity of saying to them—You are perfectly at liberty to torture your brains in order to extract new caprices from them,—to be trivial and think yourselves sublime,—to

be different from everything that surrounds you,-and it is a matter of taste; but when you offer your fantasies to the public, permit the critic to do his duty, and to advise the public to spend its money better. From those who write verses to hide in rhyme an image or an idea which, expressed in prose, would have appeared common or ridiculous, I beg, for my country's sake, the charity of silence; they are free to amuse themselves by making amore rhyme to core for the thousandth time. Even the poems of the best writers no longer sell, either because the public is satiated with verse, or because many poets have such a passion for publishing volumes that he who wishes to read a really fine poem is often condemned to buy and peruse a hundred others, which are perhaps all mediocre. My heart begins to fail me; not because I do not understand the delusion of a poor young man who, coming out of school for the first time into life, writes a sonnet, and asks the world whether he is not a second edition of Dante, but because I consider it a bad sign that inexperienced youths, labouring under the delusion that it is easy to become famous by writing verses, and from fame to obtain riches, should dedicate themselves to the career of a poet, in the same way that another would dedicate himself to that of an engineer, of a doctor, or of a lawyer,-with the difference that the latter, in order to succeed in their respective professions, are obliged to study, while the poet omits to do so, from the belief that Nature has furnished him with everything necessary. The multiplicity of our centres helps these illusions. Each of the hundred cities of Italy considers itself as a little capital in a little kingdonT: besides these hundred cities, thousands of communes have a history which has made them illustrious: each of these little centres of Italian life has its first poet, as it has its first musician, its first painter, its first doctor, and its first lawyer; the first musician becomes the head of the peasant musical band, or plays the organ in the parish church; the first painter is the decorator, by birth, of all the more artistic edifices which come from the hands, rather than from the brains, of the head bricklayers of the village (when they are not at loggerheads among themselves), and the official colourer of all the old Madonnas that cover the walls of our country churches and chapels, -one old Madonna being worth twelve new ones; the first doctor becomes the paid physician of the village; the first lawyer manages, and sometimes aggravates, confuses, and multiplies, the lawsuits of the peasants against each other; and all contrive to live, and some of them are worthy of respect. But what is the first poet of the village to do with his verses? He prints them, hoping for glory meanwhile, and afterwards the rest. Sometimes it happens that he finds his first help in the newspaper of the district, whose editor, won by a dedication, showers praise upon him: the poet takes a higher flight, and aspires to the capital of the province, where he finds numerous competitors; but, confident of being the first man of his age, as the syndic of his village once said to him on hearing a toast which the poet proposed in his honour, he is not discomposed, and continues to think himself the first even in the capital, where, with Olympic prosopopæia, he despises the ignoble crowd which turns its

attentions to baser pursuits. At last, perceiving that the world does not heed him, he curses the undiscerning century and his un-

grateful country.

It would be desirable to open the eyes of those deluded persons who pass the idlest of lives and to whom the world is as tedious as they are to the world, by searching at the very commencement of education for the remedy of the "disease of versifying," this endemic and thoroughly Italian illness. But, after having expressed my wish that the number of poets in Italy should be reduced to the lowest possible, and that real nightingales alone should remain to sing, I ought now to speak of these and congratulate myself upon their existence. It is, however, difficult for me to choose. I could, no doubt, make a rich anthology of beautiful Italian songs of the last thirty years, but since every poet has written too much, all have made some false note which prevents an unlimited and continued admiration. I am, for instance, entirely convinced that the most imaginative and the most eloquent of our living poets is Giovanni Prati; but, precisely on account of the high esteem in which I hold his powerful genius, I deplore the publication of so many of his poems (such as 'Rodolfo,' 'Il Conti Riga,' 'Ariberto,' and 'Armando'), where not a few very beautiful pages, for the very reason that they are so, show in relief the tediousness of others, where the author no longer creates, but embroiders and composes. I admire Prati's sonnets much, and believe him to be so perfect a sonnet-writer that he has nothing to fear from comparison with any other Italian poet, past or present (although among the living, the proud poet of Trieste, Giuseppe Revere, approaches him very nearly); but for this reason I am sorry that he has written so much without a serious aim. Aleardi is much more sparing of his verses, but also much less ardent. His verse is full of flattering sentiments and as amiable as the gentle poet who polishes it; Aleardi as a poet has therefore a physiognomy sui generis; but precisely on this account his poetry seems to me thrown away when, enamoured

Del bello stile che gli ha fatto onore he makes use of it to sing his fatherland. Aleardi has been and is an excellent patriot as he is a distinguished gentleman, but the heroic string is wanting in his lyre; he beautifies, makes gentle and tones down his soldiers too much for them to be converted into heroes

when they take up arms.

Francesco Dall' Ongaro has written in his youth several fine ballads, as well as in the last twenty years some very graceful popular songs and two attempts at reconstructing the Greek theatre of Menanda; there is in Dall' Ongaro some of the grace of old Anacreon, mixed with a little Slavonic imagination and Italian impetus. These are three precious gifts of Nature; unfortunately, either he had not the time or the manner or else the desire to exercise his genius by study, and too often he spoiled his work by the excessive facility with which he abandoned himself to different kinds of poetry without really perfecting himself in any. Andrea Maffei has dressed in a splendid but not always in a faithful Italian garb several German and English poets, and has also written and published whole volumes of original verses; but, except its melody, his poetry offers nothing which appears to me worthy of note. Arnaldo Fusinato has written

romantic ballads and jocose poems in a popular style; he aimed at popularity, but not at elegance. Now he has retired from the arena of poetry, ceding his place to his intelligent companion, Signora Fua-Fusinato, who writes classical songs with a certain fire and with great nobility of soul. Giacomo Zanella is the purist of modern Italian poetry; there is not a word, not a syllable that can be changed in his verses; it is a pity that the thoughts are not evolved with greater rapidity and attain a greater height, that the passion is not more

lively and ardent.

The six poets just recorded (seven, including Revere of Trieste), Prati, Aleardi, Dall' Ongaro, Maffei, Fusinato, Zanella, are the most popular, I mean the most read, among the mature poets of Italy (not speaking of Manzoni), and, a singular fact, they were all born in Venetia. Among the young Venetian poets Signor Ferdinando Galanti promises well. In Lombardy, among the old poets, the first places are occupied by Giulio Carcano, the story-teller, who is full of affection, and puts in his verses an Evangelical piety, and Anselmo Guerrieri Golzaga, the translator of 'Faust.' Among the young ones, Carlo Baravalle has robust notes; Bernardino Zendrini humour like that of Heine, whose lyrical songs he also translated; and Felice Cavallotti sometimes has the impetus of Tyrtæus. In Piedmont, among the old men, Giuseppe Bertoldi writes few, but excellent songs in a classical style; and the ex-Improvisatore, Giu-seppe Regaldi, odes and songs which are not devoid of elegance. Among the young men, Vincenzo Riccardi has a touch of Heine in his gloomy hours; Leopoldo Marenco composes graceful idylls; Ferdinando Bosio possesses elevated sentiment. In Liguria, Francesco Pizzorno writes with classical elegance; and Anton Giulio Barrili, and Gaspare Buffa, inspired by the Muses, sing with a powerful flow of poetry, which sometimes reminds one of that of Prati. In Sardinia, Felice Uda has given proofs of fine poetical talent. In Tuscany, the old Emilio Frullani and the young Giuseppe Chiarini have written several songs which will be preserved in our poetry as a happy proof of the possibility of touching the feelings by using classical forms; Giosuè Carducci, in his 'Hymn to Satan,' showed himself a great lyrical poet; Giuseppe Levantini-Pieroni endeavours, with talent, to express by means of poetry the ideas of Mr. Darwin; Napoleone Giotti has written verses well tempered to the form of Niccolini; Renato Fucini shows himself an excellent poet in the Pisan dialect. In Rome, Domenico Gnoli (Dario Gaddi), Paolo Emilio Castagnola, Fabio Nannarelli and Ferdinando Santini constitute the so called Roman poetical school, which endeavours to express new ideas in ancient forms; and as its four best representatives all have heart and talent, they not seldom send forth fine flashes of poetry.

Umbria furnishes a numerous contingent of old and young poets: Bonazzi, Cocchi, Pennacchi, Tiberi, Montesperelli, all at Perugia; and Luigi Morandi, at Spoleto. The poet of Ancona is Filippo Barattani. But we must not forget the popular poet of the Marches, Luigi Mercantini, the author of 'Tito Speri and of 'Garibaldi's Hymn.' In the Neapolitan provinces the most worthy representative of poetry is a woman, Gianina Milli, the celebrates Improvisatrice. Among Calabrians,

Domenico Miletti de Siena gives proof of talent. In Sicily, Giuseppe de Spuches, Riccardo Mitchell, Francesco Perez, Leonardo Vigo, Emmanuele Giarraccà, Carmelo Pardi, among the old poets; and among the young ones the sceptical yet noble-minded Mario Rapisardi, the affectionate Giuseppe Aurelio Costanzo, the imaginative Gaetano Ardizzoni are the best known, and then Tommaso Cannizzaro, Ugo Antonio Amico, Letterio Lizio Bruno, and the poetesses Concettina Fileti and Mariannina Coffa.

The young Italian poets that I have named are many, and yet I fear I have forgotten as many more who are, perhaps, worthy, on account of their talents, of being remembered. But I do not attach much importance to this partly intentional forgetfulness, being convinced that, although the poets are numerous, really fine poems are in Italy written by very few.

There is no doubt that, even in Italian poetry, taken as a whole, there is progress; above all, it is no longer courtly and servile as in the past; it is less light, less Arcadian, less rhetorical than it used to be. The poets throw into their productions the best part of themselves, and their poetry would be exceedingly useful were it more original, more impassioned,

and more natural. In fiction we are retrograding. In this species of literature our poverty is indeed great, so great that, in the absence of new writings by living authors, we throw ourselves with avidity upon the eight first chapters of the narrative upon the Lombard League, which Massimo d'Azeglio left incomplete as far back as 1848, and which have now been edited by his son-in-law, the Marquis Matteo Ricci (the same distinguished author has just published at Turin, Ermanno Læscher, publisher, the first volume of an Italian translation of the Histories of Herodotus, with notes and an introduction relating to the origin of Hellenic history), and published by Barbéra in Florence, Scritti postumi di Massimo d'Azeglio,' along with selected letters and other interesting writings of D'Azeglio, which throw a new light upon the figure of our great artist and fellow-citizen. I am often requested by cultivated foreign ladies who read and understand Italian perfectly, to point out the best Italian novels, besides the usual classical ones which they have already read, and I am obliged to confess that I really am not able to indicate any of importance. Vittorio Bersezio, A. G. Barrili, Capranica, Cimino, Vollo, Martini, Donati, De Rosa, Arrighi, Ghislanzoni, and several others, possess, indeed, the secret of inducing the public to peruse their works in the feuilletons of daily political newspapers, in which they usually make their first appearance; but a romance appearing in this manner, often prepared from day to day, and lengthened or shortened according to the wants of the printer, and in which daily effects are looked for, often assumes, when finally put together in one volume, the appearance of a disconnected monster. All the authors that I have enumerated above, besides knowing how to make their works readable, have also a certain aptitude in combining the parts of their narrative. But, unfortunately, the scene of action, being considered of in-different interest, is generally chosen at hazard; hence no importance is given to local colouring, which should, on the contrary, play such a

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prominent part in an Italian novel. In order to make the romance a little more piquant, the writer sometimes borrows from French society heroes or heroines of whom we have none, or who, if we possess them, can give no interest to the narrative because of the peculiar conditions of our existence, and who, at the most, serve as well-known types for caricature. If, therefore, I were obliged to indicate to an Englishman one new Italian novel, which he might read without impatience after one of Dickens's and before one of Mr. Trollope's, I should find myself seriously at a loss. I have, indeed, in my hands a careful work, the 'Tito Vezio' of Anselmo Rivalta (the pseudonym of the Pavese Garibaldian, Luigi Castellazzo); such a book as this, if written in a better style and published thirty years ago, might, perhaps, have sufficed to give renown to its author, but, when it appeared, it passed almost unnoticed, so that I can even now signalize it as a literary novelty. It requires a reader to be of a serious turn of mind, and sufficiently well informed in the history of Rome, for him to reach the conclusion of the book, although the customs and character of the ancient Romans are often represented in it with much vigour and fidelity. As to the other Italian romances, they so much resemble each other that they cannot be distinguished one from another, and there is nothing to give to any one of them a decided superiority. They are almost all lost in that ephemeral literature with which Milan inundates all Italy; they are read with avidity and forgotten with marvellous ease. Here, too, quantity is injurious to quality. The authors are men of talent, although it is rarely that the whole of their composition satisfies the reader: one delineates his characters well, but does not succeed when he puts them on the scene; another is able to construct a plot, yet unable to conceive a character; one aims at effect, and neglects art; another destroys the effect by extravagant artificiality; one, aiming at naturalness, falls into triviality; another, endeavouring to be serious, becomes tiresome. It is rare that a profound analysis of the heart is accompanied by a vivacious spirit and skill in construction. When an author prepares in one year five or six romances for different newspapers, as Signor Medoro Savini, for instance, does, he is, in his haste, obliged to rely upon an unusual and pedantic style which, seeming to say much, really conveys no idea to the mind, and to compose the romance out of romantic phrases, deliria, flights, duels, swoons, and moonlight. I name Medoro Savini in particular, as he is, above all, the writer who makes a trade of writing, and who exaggerates more than any other the defects of a literature to which the epithet of light is perfectly applicable.

To these romances, manufactured to assuage the tedium of the idle, a more healthy literature is now opposed. The example came to us from England, and the first and not unsuccessful attempts are being made in Italy. Cesare Cantù and Giuseppe Guerzoni are showing that it is possible to instruct and educate the people even by the pleasant form of narratives; Paolo Mantegazza, Paolo Lioy, and Gerolamo Boccardo, by making popular the science in works written in a brilliant form, and sometimes with an educational aim; Michele Lessona, by his book 'Volere è Potere, in which, imitating the works of Mr. Smiles,

he offers useful examples of Italians who acquired fame and fortune by their own exertions; Carlo Lozzi, by his work upon 'L' Ozio in Italia,' in which he shows the evils caused to Italians by long continued idleness; Enea Bignami, by his excellent book upon 'Cenisio e Fréjus,' in which he wakens in Italian minds the love of great things; Prof. Alberto Errera, by his 'Storia delle Industrie Venete,' and by many valuable monographs, in which he has shown himself to be a man of talent, of feeling, and of much learning, who understands practical life, and knows how to promote it; Fedele Lampertico, Angelo Messedaglia, Francesco Ferrara, Luigi Luzzati, Domenico Giuriati, Francesco Gabba, Giuseppe Civinini, Ruggiero Bonghi, Pietro Ibarbaro, Enrico Fano, Saverio Scolari, Luigi Palma, Jacopo Virgilio, Aristide Gabelli, and others, who promote and observe themselves the positive system in political, juridical, and economical science; Paolo Fambri, Giuseppe Corsi, N. Marselli, who treat, in a practical, intelligent, and popular manner, military questions, which they are perfectly competent to write about; Edmondo de Amicis, a writer full of politeness, offeeling, and of genius, and Giovanni De Castro, who, by vivacious and eloquent narratives and descriptions, diffuse elevated and noble sentiments in the army; Valentino Carrera, who, in a popular comedy, 'La Quaderna di Nanni, efficaciously combats the vice of gaming; Vittorio Bersezio, who, in the comedy, 'Le Disgrazie del Signor Travetti,' puts amusingly upon the stage the miseries of the Italian petty employé; Luigi Pietracqua, who, in his comedies in the Piedmontese dialect, educates the people; Paulo Fambri, again, who, in the comedy, 'Il Caporale di Settimana,' reveals the inconveniences of a soldier's life; Tommaso Gherardi del Testa, who, in the comedy, 'Il vero Blasone,' shows in what real nobility consists; Emmanuele Celesia, who, in several of his writings, defends the industrial education of Italian women; Roberto Ardigò, who, in an excellent book, treats psychology as a positive science; Gaetano Trezza, who, in his work on Lucretius, courageously applies modern criticism to the study of the ancients; and, to sum up, those who live in their own era, study and understand its necessities, and await the moral and intellectual resurrection of the Italians, these seem to me the truest and the greatest poets of new Italy, because they create amongst us a new life and a new world.

The general inclination of modern students in Italy is good; rhetoric, in its oratorical pomp, is entirely abandoned in our every-day language, and now we are beginning to write as we speak. The Tuscan Diego Martelli has recently given an example of this in a collection of some graceful writings of his, entitled, 'I primi passi.' Of course, in the present reaction against formality, it is easy to fall into the contrary extreme; words are allowed to flow as they come; but the equilibrium will soon be re-established; authors will soon perceive the necessity of elegance. Giambattista Giuliani has shown us, in a graceful little volume upon the morality and poetry of the existing every-day language of Tuscany, how the people itself, in its most natural and most noble movements of affection, can be exceedingly eloquent and natural, although refined in its style.

fessors Amari, Teza, and Lasinio. In various parts of Italy, diligent collectors are devoting their attention to putting in order the local traditions, legends, songs, and proverbs; Giuseppe Ferraro has already done so for the popular songs of the Monferrato, Vittorio Imbriani for those of the Neapolitan provinces, and Giuseppe Pitrè (preceded in part and helped in the search by Leonardo Vigo, Salomone Marino, and Letterio Lizio-Bruno) for the songs of Sicily, with perfect knowledge of the method most suitably followed in collections of this kind, and with a very fine perception of the secrets of popular poetry.

In Sicily, more than anywhere else, we find a lively contrast between an innumerable crowd of scribblers, devoid of logic and of grammar, and a few authors who write Italian with

Meanwhile, we are beginning again to study and, it is an excellent sign, to spend money willingly for instruction. At Turin there is a Philological Circle which counts five hundred members from every grade of society, young men and adults, who go there of their own accord, and pay a fixed sum to be instructed in the various modern tongues. In Florence the Municipality is doing its best to contribute to the foundation of a similar institution, and, moreover, to establish a literary club, in which to receive and entertain the distinguished foreigners who arrive on the banks of the Arno; these are slight, indeed, yet excellent indications of progress. Moreover, young men are beginning to come out of our Universities who are so well instructed that they could not have been better educated in German Universities; from the University of Pisa, and especially from the philological school of Professors Alessandro d'Ancona and Domenico Comparetti, and from the Academy of Milan, through the philological school of Prof. Ascoli, almost every year some young man comes capable, not only of teaching well that which he has learnt well, but of producing works of his own which are worthy of all the attention of the learned. In the University of Turin, and especially in the philological school of Prof. Flecchia, Dr. Domenico Pezzi was educated, who has just published a remarkable 'Historico-Comparative Grammar of the Latin Tongue.' The field of philology is filled with labourers; Latin and Greek Grammars, composed by Italians, according to modern methods, are beginning to be adopted in our schools, and Oriental studies are progressing favourably. In this year alone, a pupil of the illustrious Arabic scholar, Michele Amari, Signor Celestino Schiapparelli, has published a voluminous mediæval Arabic - Latin vocabulary; Prof. Ascoli has published the first volume of his learned Courses of Glottology; the celebrated Sanskrit scholar, Gaspare Gorresio, has given to the world the Italian version of the last volume of the Râmâyana (Uttarakânda), and has thus completed his monumental work of the publication and translation of the most splendid of Hindoo poems; Signor Antonio Marazzi has translated from the original, for the first time, into Italian, the dramatic works of Kâlidâsa; a disciple of the Chinese school of Prof. Antelmo Severini, Signor Carlo Puini, has published a learned work upon the Religions of the Ancient East; other Italian Orientalists are concluding other publications, and an Italian Oriental Society has now been founded in France, under the direction of Pro-

almost Tuscan grace, perhaps partly studied upon the models given, among others, by the living writers, Pietro Fanfani, Giuseppe Tigri, and Temistocle Gradi, who use quite a Tuscan language; Alberto Buscaino-Campo, of Trapani, Signor Malato-Todaro, and the above-mentioned Francesco Perez, and Giuseppe de Spuches, seem to me the best of these Sicilian writers. Where the Italian tongue is given the first place, it continues to be studied with great perseverance by men endowed with the best taste. Amongst the Neapolitan authoresses a distinguished place must be given to Signora Aurelia Cimino Folliero de Luna, who now purposes publishing a newspaper to defend Woman's Rights in Italy, with the patronage of an illustrious foreign lady, who has taken up her abode at Florence, the eminent writer, Dora d' Istria (the Princess Elena Kalzoff Massalsky, of Romania), author of the work 'Les Femmes par une Femme.' Among the elegant Neapolitan writers, the first place is occupied by the Abbate Vito Fornari, author of the 'Trattato dell' Armonia Universale,' and of a recent 'Life of Jesus.'

Good critics contribute not a little to preserve good taste in writing, and of such critics Italy has not a few; Giuseppe Settembrini, Francesco de Sanctis, and Paolo Emiliani Giudici, three natives of Southern Italy, have written the three best histories of Italian literature; Alto Vannucci has published excellent essays upon Latin literature, and Eugenio Camerini upon the various modern ones; while Niccolò Tommaseo, by means of several hundreds of pointed articles upon different subjects, has guided the taste of not a few authors. Among writers on questions relating to the Fine Arts, the first place is always occupied by the Marquis Pietro Selvatico, at Padua.

The most eminent and laborious champions of historical criticism are still the Lombard, Cesare Cantù, author of the 'Storia Universale,' of the 'Storia degli Italiani,' of the 'Storia de' Cento Anni,' and of the 'Storia degli Eretici'; Count Federigo Sclossis, the distinguished Piedmontese patrician, author of the 'Storia della Legislazione Italiana,' and of several important historico - philosophical monographs; Carlo Promis, the learned illustrator of the antiquities of Turin; Ercole Ricotti, author of the 'Storia delle Compagnie di Ventura,' of the 'Lezioni sulla Storia del Medio Evo e Moderna,' of the 'Storia della Monarchia Piemontese,' and of the 'Storia della Costituzione Inglese'; Pasquale Villari, the author of the work upon 'Savonarola e il suo Tempo,' and from whom is now expected a work upon Macchiavelli; Isidoro La Lumia, author of not a few invaluable memorials on Sicilian history; Michele Amari, the illustrious Arabic scholar, author of the 'Storia dei Vespri Siciliani,' who is now continuing his learned 'Storia dei Musulmani in Sicilia'; Carlo Vesme, editor of the Longobard Code, and Father Luigi Tosti, author of the 'Storia della Lega Lombarda,' of the 'Vita di Gregorio the Seventh,' and of other important monographs, are still alive and working. works of Count Giovanni Gozzadini, of Bologna, and of Count Gian Carlo Conestabile, of Perugia, upon Etruscan antiquities, those of Giuseppe Fiorelli and Giulio de Petra upon the antiquities of Pompeii, of De Rosa upon Roman antiquities, of the young Prof. Salinas on Sicilian numismatics, and several other works of our learned archæologists in their separate

branches, show that although Italy is now alive and active, it will not forget even its dead.

The publication is daily expected of a monograph, in two volumes, on the philosopher Bernardino Telesio and his school, by the learned Prof. Francesco Fiorentino, while we have under our eyes the first volume of the monograph of Prof. Carlo Tallarigo upon Pontano, the founder of the Accademia Pontaniana. Inasmuch as I speak here of a philosopher, I think it convenient to remind the English public of a diligent study which the young Prof. Giacomo Barzellotti has published in Florence, with the title of 'La Morale nella Filosofia Positiva,' in which the works of Mr. Stuart Mill are especially examined. The students of philosophy in Italy congratulate themselves upon hearing that the illustrious philosopher Count Terenzio Mamiani, after having been for several years removed from instruction, now returns to teach the philosophy of history in the University of Rome, Domenico Berti, author of a work upon Giordano Bruno, is at present engaged on a philosophical monograph upon Marsilio Ficino. Meanwhile, two serious periodicals L'Archivio Storico-Italiano at Florence, and the Archivio Veneto at Venice, serve as a centre for the cultivators of historical studies in Italy.

In a word, wherever we turn our eyes, we find manifest and consoling signs of a still increasing tendency of Italians towards the serious and the natural. Scholasticism and rhetoric are almost entirely confined to the Vatican, and let us hope that the Vatican will be their tomb. The air of freedom has rendered our every movement more agile. Let us strengthen our temperament by educating it to work; and with the genius of which Nature has certainly not been miserly towards Italians, let us, too, move forwards, no less patient than anxious to win our position in the world by the right of moral strength.

ANGELO DI GUBERNATIS.

#### PORTUGAL.

The number of works published in Portugal during the year which deserves honourable mention is extremely small. The public amuse themselves with the literary monstrosities of M. du Terrail, which the papers print in their feuilletons, or are given to the world in one of the many "Family," "Popular," "Instructive," &c., Libraries, which contain nothing but what is untrue, immoral, and absurd. Yet these publications count their readers by thousands.

Jules Dinir, a young writer whose name will always hold a high place in our literary history, and who was unanimously regarded as the first of Portuguese novelists, is dead. His novels—'As Pupillas do Senhor Reitor,' 'Uma Familia Inglera,' 'A Morgadiuta dos Canaviaês,' 'Os Seraēs de Provincia,' are models, both in matter and form. His beautiful and loving heart, his delicate and penetrating intellect, are lost to us, and in a few years "Terrailism" will have conquered all Portugal, but the name of Jules Dinir will still remain a protest against the licentiousness of our novels and our literary tastes.

Poetry still exists; but, if we except M. Crespo, a man of genius, we have but erotic poets, who weary their readers with lachrymose verses in a style that went out of

fashion thirty years ago, or philosophers who imitate, at times, M. Victor Hugo (who compliments them on their achievements), at times, M. Beaudelaire, and, emancipated alike from the restraints of grammar and common sense, sing, at their will, the most incongruous themes. But non ragioniam di lor. M. de Castillo, who is usually considered the greatest master of verse in Portugal, has travestied Goethe's 'Faust,' and is trying to naturalize among us the comedies of Molière! He has also given us an imitation of the Odes of Anacreon, a paraphrase of the Georgics of Virgil, and the Fasti of Ovid, the latter a work not remarkable for scholarship.

M. Théophile Braga, although still quite a young man, made himself a considerable reputation by his poem, 'The Vision of the Times.' Since then he has devoted himself entirely to the study of the history of literature. He began with the 'Popular Minstrelsy and Romance' (3 vols.), preceded by an essay on the formation and development of popular poetry; he has followed this work up by the publication of 'The History of the Theatre,' 'The History of Portuguese Literature' (Introductory Volume), 'Epopées of the Mosarabic Race,' and 'The Galleco-Portuguese Troubadours'; and he has in the press 'The Poets of the Court,' a monograph on the poetry of the fourteenth and fifteenth centuries. In spite of certain errors, due to haste and an over-great love of systematizing everything, the author displays learning, and his views are usually ingenious and profound. His youth and ardour-he is but twenty-eight years of age-carry the author away: his books show that; still they are the only serious attempts which have been made to elucidate the history of our literature.

The Royal Academy of Science has just published some works which deserve special mention. To begin with, there has appeared the third fasciculus ('Diplomata et Chartæ') of the 'Portugaliæ Monumenta,' issued under the superintendence of M. Herculano. Divided into three sections,-the first being 'Leges et Consuetudines,' the second 'Scriptores,' and the third 'Chartæ et Diplomata,'-this grand collection embraces all the documents relating to the History of Portugal since the eighth century. The Chartæ of Coimbra under the domination of the Arabs are extremely important. Another publication of the Academy, the 'Corpus Diplomaticum,' referring to the relations between Portugal and Rome in the sixteenth century, ought to be much better known in England than it is. The history of the Council of Trent, and of the negotiations for the introduction of the Inquisition, assume an entirely new aspect when read in the secret reports of the envoys of the King of Portugal. There is one fact which was, as far as I know, not in the least degree suspected—the attempt to poison Vargas, the envoy of Charles the Fifth. Three Portuguese Bishops suggested this crime to their sovereign.

M. Rebello da Silva, who directed this publication, has lately died. Still a young man, he had distinguished himself as a writer and speaker, and to his eloquence and to his writings he owed his elevation to the peerage. Appointed Minister he fulfilled the expectations formed of him. He died a victim to excessive labour and self-sacrificing devotion.

M. Silvestre Ribein has written a 'History

of the Scientific, Literary, and Artistic Institutions of Portugal,' the first volume of which has just been published by the Academy. It brings the history down to the reform of the University, in the reign of Dom Joseph I. Full of curious and important researches, this book however treats more fully of the time posterior to Dom Juan II. than of the preceding period. Nothing escapes the patient industry of the author. The history of each institution is given. Perhaps in speaking of the Jesuits the author adopts too exclusively the views of Pombal, and ignores the many services rendered by the Society to science and to letters. Suum cuique. M. D. Antonio da Costa, formerly Minister of Public Instruction, has published a 'History of Public Instruc-The author comprises within his range tion. of view all our political existence since Alfonse I. down to the present day, and is, as he has shown himself in action, a warm friend of education. He treats mostly of the reform and progress of schools; and his work, the scope of which is more limited than that of M. da Costa's book, is remarkable for the correctness of the author's views.

I must not omit to mention a work by M. Carlos Robein, the learned Director of the Geological Commission of Portugal, upon the flint and quartz instruments found in the geological terrain of the Tagus and of the Lado. The Geographical Institute continues the publication of its geodesic map of Portugal, of which twenty-one sheets have appeared. Viscount de Jerumenha published the works of Camoës. It is a pity that this edition, which is printed at the expense of the Government, is so carelessly and uncritically edited. M. Braga has also issued the works of Cristoval Falcad and M. Tito de Noronha, the 'Autor de Antonio Prestes,' the only complete copy of which belongs to M. Lobo, Professor in the Faculty of Arts.

The drama is as void of sense as poetry and novels. Offenbach reigns supreme, and the public laugh. Indeed, laughter is the only form in which public opinion in this country is expressed. In the midst of this deep moral degradation two young littérateurs, full of talent and enthusiasm, have started a monthly journal, somewhat after the fashion of Alphonse Karr's Guêpes, entitled As Farpas. It has been well received by all respectable people, and the young author exposes the social sores from which we suffer without fearor favour. The magazine is notable both from a social and a political point of view. A. SOROMENHO.

#### RUSSIA.

The progress of Russian literature can certainly not be judged by the number of books printed, for if we are to trust to the statistics of a collector, the publications of the past year are very few. For the year ending with July, 1871, it is said that 1,359 works were published in the Russian language, in thirty-one different cities of the empire. Of these, 60 per cent. (822) were printed at St. Petersburg, 28½ per cent. (392) at Moscow, and the others in towns like Kief (32), Odessa (27), Kazan (11), Voronezh (11), Warsaw (7), &c.

Of these books, 85 were of a theological character, 83 were children's books, 133 concerned jurisprudence, the political sciences and trade, and 109 technology and husbandry; 153 were on language, chiefly grammars and

school-books; 72 on mathematics; 62 on geography and ethnology; 88 on natural history; 91 on medicine, and 29 on art; 118 were historical works (69 of them on Russian history), and 242 were novels, poems, and essays. Twenty-three per cent. of the whole number (313) were translations, of which 153 were from the German, consisting in great part of scientific works, 95 from the French, principally novels, and 38 from the English.

This number seems small; but if we go back to the time of the Reformer of Russia, Peter the Great, the two hundredth anniversary of whose birth it is proposed to celebrate next spring with congresses and expositions, we shall find it large. Before Peter's time hardly any books were published in Russia, except a few Slavonic theological treatises and a few school-books; while from the time of his return from Western Europe, in 1698, when he began to start printing-presses, and to force civilization on his people, to the end of his reign, in 1725, there were only 591 books of all kinds printed in Russia. Even as it is, the number now published would be greatly swelled, were it not for the practice of printing so many works in the journals and miscellanies, which never appear in a separate form. Each volume of a journal forms a goodsized book, and by means of the reading-rooms, so common in the large towns, they reach a large circle of readers. The existence, too, of a censorship, mild as it is now, is unfavourable to the progress of literature.

When we look over the thousand or so original works which have been issued during the past year, we meet with not one the publication of which is an event, with many that are interesting, and valuable, and useful, but with none that will make a mark in literary history. In pure belles-lettres we see almost a dead level of mediocrity. The great novelists have been silent. A new volume of Tourguénief's has appeared-the eighth of his collected works-but it contains nothing new. Uspensky has published two or three small volumes of sketches of life and society in this transitional period, but they are hardly of permanent value; and the novels of Avdeief, Vitniakof, Omulefsky, Blizhnef, Boboruikin, and Leskof-Stebnitzky, are hardly worth reading. The tale by the last-named author called 'The Enigmatic Man' is the story of the life of Arthur Benny, an English subject, of Polish origin, who came to St. Petersburg about ten years ago with revolutionary aims, was thought by many to be a spy, and, after he was forced to quit Russia for being involved in the affair of Kelsief, he was wounded at the battle of Mentana, and died in a Roman hospital. The one good novel of the year is 'The Great She Bear,' written by Madame Khvostchinsky, who conceals herself under the pseudonym of V. Krestovsky (the name also of a tenth-rate novel writer), which, begun last year in the Messenger of Europe, and stopped on account of the illness of the author, has only lately been finished. Madame Krestovsky published two novels ten and fifteen years ago, but this last book is by far her best. and gives her a place but little below Tolstoi and Tourguénief. The analysis of character is very fine, and the story is full of touching and tender scenes. It is to be regretted that the author's health does not allow her to write oftener.

In poetry, Count Alexis Tolstoi and Ne-

krassof have published a few short poems, quite unworthy of them; and Minaief has written some poor verses, which are thoroughly worthy of him, as well as a comedy, 'The Liberal, which, though not without good points, proved a respectable failure on the stage. There is also a large volume of 'Poetry of the Slavonians,' edited by Gerbel. It is a collection of popular songs and ballads, and the best lyric pieces by the chief poets of the various Slavonic peoples, in translations by Russian authors. It is curious and interesting to all who are acquainted with the Slavonic races, and its publication is one of the consequences of the Pan-Slavonic movement, which this last year has left its mark on literature. To it we owe a little book on 'Stanislas Znoemsky and Yan Hus,' by A. Duvernois, the 'Czechia and Moravia,' a synopsis of Czech history, published by the Slavonic Benevolent Committee, an 'Historical Study on the Greco-Slavonic World in Europe,' by Prof. Lamansky, and an attempt at a 'General Slavonic Alphabet,' by Prof. Hilferding. This last little brochure is of considerable philological value, but we doubt if the alphabet proposed by its learned author, useful and desirable as it is, will ever be put into practice. The Russian Jews make their contribution to the literature of the year with the "Hebrew Library," edited by A. E. Landau. It contains several articles on Hebrew and Talmudic law, the position of the Jewish race in Russia and Europe, a review of modern Jewish literature, and a tale of Jewish life.

The 'History of Russian Literature' is a work by Polevoi, designed for popular use, and filled with extracts, on the plan of Chambers's 'Cyclopædia of English Literature.' graphers and librarians will be more interested in a 'Chronological Index of Slavonic and Russian Books printed by the Church Press between 1491 and 1864,' and in the 'Second Supplement to Bazunof's Systematic Catalogue of Russian Books,' for the year 1870, by V. I. Mezhof. The list of translations, criticisms, and reviews of the books there mentioned, as well as of those included in the previous volumes, is brought down to September of this year. Among other things, Mr. Mezhof gives curious lists of the articles and books published in commemoration of Lomonosof. Karamzin, and Krylof at their recent centennials. In honour of Krylof there were 63 articles and books, of Lomonosof 129, and of Karamzin 173. The centenniaries of Speransky and of Peter the Great, which occur during the next year, will probably give occasion to a still greater number of such commemorative works.

It is pleasant to note the great progress made by Russia in political literature,—works marked by solid thought and sound principles. It augurs well for the advance of the country socially, and for the success of those new political institutions by which the present Emperor has earned the gratitude of his people. Not only the large reviews, but the more serious daily newspapers, and especially the Golos, the Russian World, a new paper of great ability, and the Moscow and St. Petersburg Gazettes, have devoted an unusual share of their space to questions of finance, education, and internal reform. Prof. A. Gradofsky, of the University of St. Petersburg, has published, under the title of 'Politics, History, and Administration,' a collection of essays he has written at different times,

many of them for the Golos, which are distinguished by many good qualities, and especially by excellent criticism. He treats of the Russian Commune, Popular Representation, the structure of the Russian State in the old times, the Freedom of the Press, and other subjects of the day. It has often been a reproach to the writers and officials, and even statesmen of St. Petersburg, that being on the extreme edge of the empire, they were profoundly ignorant of what was passing in the provinces. If any needed enlightenment as to the real state of the peasantry and landed proprietors, unless they belong to that class who seem to think the Government exists solely for itself, they will find abundant information in the work of Skaldin,—'In the Waste and in the Capital.' The author who assumes this nom de plume is evidently a moderate Liberal, or would be if there were parties in Russia, and during four summers, from 1866-69, spent in the country, has investigated with great pains and care the condition of the peasantry and the proprietors, and states what he has seen. picture is very dark, but the author's own character shows forth so plainly in his book, that we may be sure that he has painted it no blacker than it is. He is unprejudiced and impassionate, and he tells things about the almost unendurable situation in which the peasants of many a district are placed, from excessive taxes, official extortion, want of education, and unproductive land for which they still pay rent, as may make a bureaucrat at the capital open wide his eyes. One of the best chapters in the book is the description of the terrible famine of 1868. In the third and final volume of Prince Vasiltchikof's work 'On Self-Government,' we have an inquiry into the systems of local taxes in England, France, and Prussia, and into the working of the present tax system in Russia, with suggestions for its reform. The remarkable series of studies on 'Ten Years of Reforms,' published in the Messenger of Europe, which will make a formidable volume, is ascribed to Grot, of the Academy. It is a careful analysis of the changes lately produced in Russia, regarded in great measure from their financial side. The question of the revision of the tax laws has originated an instructive and valuable book, ' Financial Management and the Finances of Prussia,' by A. Zablotzky-Desiatofsky. It is to be hoped that the Government of Russia will learn that, in the words of the author, "the art of finance does not consist in being able to get money in a given time by one way or another, but in understanding how to lay the taxes with the least oppression to the people, and how to collect and spend them with the greatest economy." The 'History of the Political Literature of the Nineteenth Century,' of which the first volume only has appeared, by Y. G. Zhukofsky, also the author of some essays on the 'Question of Population,' is a history of the views which have prevailed on the most vital questions of political science and economy which have a practical bearing. Standing between two ruling systems, order or discipline and progress, the author hopes to arrive at the only fully satisfactory system by a survey of the economy of human societies as parts of the general economy of nature.

It will be remembered what a stir was made three years ago by the publication of 'The Border Lands of Russia,' by Yurii Samarin.

The Germans flew to arms to attack the book. Mr. Samarin has just issued the third volume, which treats of the events in the Baltic provinces in 1841 and 1842, the time of the movement towards orthodoxy among the peasantry. It would be useful reading to those Evangelical Alliance Committees who talk so much about Russian persecution. The book is, of course, published at Berlin, as the Russian censorship would not allow it. 'Russia and Europe,' by N. Danilevsky, now republished from one of the Reviews, is a book written in the most extreme Slavonophile spirit, which attempts to show that the civilization of the West is evidently rotten; that its regeneration must come from the Slavonians, with Russia at their head; but that still Russia cannot entirely separate itself from the rest of Europe. The subject of prison discipline has engaged the attention of V. N. Nikitin, and his book, the 'Life of the Imprisoned,' shows a sad picture of the prisons and houses of arrest of St. Petersburg. It is to be hoped that it will bring about their reform, just as Dostoiefsky's 'The Dead House' caused a reform in the treatment of those imprisoned and exiled in Siberia. Still greater changes are necessary in Siberia even, if we may judge from the interesting and almost fascinating book of C. Maximovitch, 'Siberia and Forced Labour,' which tells us of the daily life of the transported convicts, and contains some valuable statistics of crime. But by far the most valuable statistics that have been lately published are those contained in the fourth volume of the 'Military Statistical Collection-Russia,' which has already been mentioned in the Athenœum. The beautiful comparative maps accompanying it are alone immensely valuable. The series of studies on 'Grain Production and Trade' in Russia, by Janson, Bezobrasof, and others, published by the Geographical and Economical Societies, convey a deal of useful information about the chief staples of Russia.

The comparatively large number of books on law, both treatises and collections of decisions, published during the last year, prove that the judicial reform is taking firm root, and is making lawyers, -something Russia never had until lately. Besides a number of daily and weekly legal journals, a law quarterly has been started, under the name of Journal of Civil and Commercial Law. Tagantsef has published 'Crimes against Life,' Prof. Michailof a treatise on 'Military Criminal Law' and a ' History of Russian Law,' and Prof. Andréefsky the first volume of 'Russian Constitutional Law ' and a treatise on the 'Law of Police.' In the last-named book the author has been carried away by a desire for symmetrical arrangement, and divides the law of police into three degrees, the first of which is when the law of police does not exist at all. Mr. K. Arsenief, who had previously won his spurs by his essays on the law of the press, has published lately a series of essays on the 'Sum Total of the Judicial Reform,' and is now publishing in the Messenger of Europe some interesting articles on the last political trial,—that of Netchaief. We owe to the learned author of 'Monastic Revenues,' Father Gortchakof, a very valuable historico-legal work, on a similar subject—the 'Landed Properties of the Russian Patriarchs and Metropolitans, and of the Holy Synod.' It covers the time from 988

In historical literature the year has been very rich and productive in interesting books. By far the most important is 'Russian History,' by Prof. K. Bestuzhef-Rumin, of the University of St. Petersburg, the first volume of which is just out. Two volumes more, now in the press, will complete the work, which will be the only well-written critical history of Russia in anything like a reasonable compass. One-third of the present volume is occupied by a severe and critical investigation of the sources and materials for Russian history. This is something entirely new, and simply invaluable to the historical student. The remainder of the volume carries us down through the "Appanage Period" to the rise of the preponderating power of the principality of Moscow. It is the aim of the author to give prominence to the life and structure of the nation and the Government, and to its social and intellectual development, abbreviating, so far as possible, the mere recital of events, and at the same time to allow the reader to form his own judgment on disputed points. For this purpose there are everywhere ample citations of authorities. The twenty-first volume of the 'History of Russia,' by Prof. Solovief, is devoted to the first three years of the reign of the Empress Elizabeth, a most interesting period. It is in the author's well-known style, abounding in long quotations, not always quite readable. The indefatigable Kostomarof has given us three more of his entertaining and fascinating studies,- 'Dissent, as shown by the Writings of Dissenters'; 'Personages of the Period of Confusion,' devoted to Shuisky, Pozharsky, Minin, and Susanin; and 'Ivan the Terrible. The last is an attempt to show that the popular idea of this cruel monarch, and that put forth by Koramzin and Count Tolstoi is really the true one, and that he was not, as Solovief and others maintain, a mere creature and representative of his time. Mr. Zabielin has continued his exposition of the life of the Russian people by a picture of the daily life and management of a "Great Boyar" in the seventeenth century, taken from authentic and trustworthy documents. The word official is not always synonymous with trustworthy, though it is often taken as such by M. I. Bogdanovitch in the last two (fifth and sixth) volumes of his 'History of the Reign of Alexander I.' That time is too near our own to allow it to be well known in Russia, and all accounts of it, even by the most careful writers, are merely tentative. Interesting, but of less importance, are 'The Relations of Leibnitz to Russia and to Peter the Great,' by V. Gerrye, from the papers of Leibnitz in the Hanover Library; 'The Relations of Russia with Rome from 1845-1850, by A. N. Popof; and Dubrovin's 'History of the War and of the Russian Domination in the Caucasus.' Two books are devoted to points in the history of the seventeenth century: one, 'The Moscow Disturbances,' by Prof. N. Aristof, of the University of Warsaw, is an attempt, à tort et à travers, to whitewash the character of Sophia, the sister of Peter the Great; and the other, by E. Zamyslofsky, 'The Reign of Fedor Alexeivitch,' is with the aim of showing, though only half avowed by the author, that there was no necessity for the reforms of Peter, because in the reign of his father and brother there were all the necessary elements for the gradual and healthy development of the country. The

author of this last book is a pedantic student of the archives, and his present volume is a mere undigested mass of notes and excerpts. The 'Historical Sketches' of S. N. Shubinsky, some of which have appeared in an English book by Mr. Romanoff, are not uninteresting, though valueless. A. Klevanof has given us three of the old chronicles in modern language, under the form of a 'Chronicle of South-West Russia to the Middle of the Fourteenth Cen-Those old stories are always re-read with interest. Every day new stores of historical material are being brought to light; and besides 'The Russian Past,' edited by Semefsky, which has greatly improved during the past year, and 'The Russian Archives,' by Bartenief, we have two new volumes of the 'Archives of Prince Vorontzof,' and the first volume of a new collection, 'The Nineteenth Century,' all prepared by the same industrious The Historical Society has also librarian. published two new volumes, the sixth containing the papers of Count Panin and some correspondence of Alexander the First, and the eighth, which is filled with the journals and papers of the Diet held by Catherine the Second, concluding the account of it begun in the fourth volume. M. D. Buturlin is the editor of all the papers in the Florentine archives concerning Russia, which he publishes both in the original and in Russ translations. We should not omit to mention the first volume of the 'History of the Imperial Academy of Sciences,' by Pekarsky, which is as valuable for the intellectual history of Russia as is his previous work, 'Literature and Science in Russia in the Time of Peter the Great.'

The 'Memoirs of Dolrynin' show us into the cabinet of an archbishop of Sevsk in the good old time of Catherine; and, beside curious and laughable pictures of monastic and clerical life, give us also many glimpses of the work and vexations of official life in the then just-annexed provinces of Mohilef and Vitebsk. They are most delightful reading. In the 'Memoirs of Bolotof' we have a complement—the recollections of an officer in the Prussian campaign, and the daily life of a sensible, witty, and practical country gentleman during the latter half of the last century. The Berlin edition of the 'Memoirs of Admiral Shishkof,' once Minister of Public Instruction, has many curious details about court life and the Emperors Paul and Alexander that could not be printed in Russia.

The literature of geography and travel is more numerous than usual. Kostenko has published a useful book on 'Central Asia,' and an account of the 'Russian Mission to Bukhara in 1870,' with a detailed map of the route; and Veniukof gives us two volumes, one on 'Japan,' and the other 'Sketches of the Extreme East.' Maximof, in 'A Year in the North,' pictures for us the peasant life in the cold zone of Russia; and Count Sollogul tells of the Suez Canal and its consequences in 'New Egypt.' Besides other books of little account, there is an excellent volume of 'Travels in America in 1869-70, by E. Zimmermann, a very thoughtful and accurate observer. May this book do some good in a subject which greatly interests its author-popular education! The fourth volume of the 'Ethnographical Memoirs' of the Imperial Geographical Society contains several valuable papers,

and especially a collection of hymns of the religious sect known as God's People.

The Franco-Prussian war could not pass by without leaving its impression on the literature of Russia as well as of other countries. General Annenkoff was twice sent by the Emperor to the German head-quarters, and his little book, 'Impressions of a Russian Officer.' is a thoughtful inquiry into the causes of the German success. The book has not been without influence on the reorganizations devised and taking place in various branches of the Russian service. Several Russian surgeons offered their services to the wounded, in accordance with the principles of the Geneva Convention. Two of them, Dr. Pirogof and Dr. Pyltz, have published the results of their investigations into the hospitals and sanitary institutions existing in Germany, Alsace, and Lorraine. There are also some other books on the war, its causes, consequences, &c. The "Military Library" is a series of books started at the suggestion, and under the patronage, of the Grand Duke Héritier, for affording young officers the best military works of native and foreign authors at a cheap rate. Two volumes are devoted to a description of the 'Defence of Sevastopol' by General Todtleben, accompanied with maps and plans.

Among the numerous republications are those of the works of Derzhavin, Grigorovitch, and Dobroliubof; and the translations include—besides works of most modern authors of repute, from Taine and Schlosser to Messrs. Lockyer, Tyndall, and Disraeli—a new translation of Dante, in terza rima, and the final volumes of the new and complete translations of Heine and of Goethe's poems.

E. SCHUYLER.

#### SPAIN.

It is not easy to form a just estimate of the number of books published in the course of the year in Spain, for owing to the little taste there is for reading in any class of society, there is not the same general commerce of ideas as in other countries. Madrid, a city of more than 200,000 inhabitants, has no circulating library, and therefore books do not circulate enough to be a subject of conversation,-sometimes, indeed, they are completely ignored. This is more especially the case with those published in provincial towns: as a general rule they very rarely are known out of the locality in which they first appear. Books have, therefore, to be sought for; but although fewer have appeared in the present year in Spain than in many other countries, there are more than a foreigner would suppose.

Spanish authors deserve great praise for printing their works, with so little hope or security that they will meet with aid from the general public. A few years ago the Government voted a certain sum, which was to be employed yearly in buying copies of publications of all sorts which were considered interesting, in order to distribute them afterwards in the public libraries. This is still done, but not in a methodical manner, and on a very small scale. Since the Revolution of 1868, the Spanish Government has had the happy thought of giving the books it has acquired in this way, and those proceeding from private donations, to establish "Bibliotecas Populares," under the charge of the schoolmasters in the small towns and villages of Spain; and

although these collections are often incongruous, the measure cannot fail in time to produce beneficial results.

On examining the literary results of 1871, some progress is to be noted over late years; but it is small, and not what might be expected after the Revolution of 1868. Liberty of action and thought has exercised as yet a very slight influence on the literature of Spain. The principal reason for this is that in Spain political factions are, at present, all absorbing, and it is necessary that tranquility should be restored before the intellectual movement which has begun can assume

importance.

On looking through the publications of 1871, we shall find that works on scientific subjects are, comparatively speaking, fewer in number than those in any other branch of literature. Some, however, have been published this year which possess real merit. most important of these are Señor Carlos Ibañez's Descripcion Geodésica de las Islas Baleares' ('Description and Surveys of the Balearic Islands'). a work remarkable for the novelty and simplicity of the methods of observation and calculation employed by the author. 'Tratado de las Construcciones en el Mar' ('The Treatise on Sea Constructions'), by Señor de la Sala, is likewise interesting from the special observations the author makes of the sea coast of Spain. Besides these two books several others have been published, which give an idea of the state of Spanish scientific literature at the present day in Spain,-'Curso Práctico de Construccion Naval,' por Don Andrés Avelino Comerma, — Anuario de la Direccion de Hidrografia, — El Aire y el Agua: Apuntes sobre la Historia de estos cuerpos y sus Funciones en la vida Vegetal, por Don Lino Peñuelas,—'Memoria sobre el Eclipse Total de Sol del 22 de Diciembre de 1870, por una Comision de Hombres Científicos, — Anuario del Observatorio Astronómico de Madrid, — Estudios Forestales : los Montes en sus Relaciones con las necesidades de los Pueblos,' por Don H. Ruiz Amado,-'Apuntes para una Biblioteca Española de Libros sobre la Mineralogia y Geologia, por los Señores Maffei y Rua Figueroa,— Tratado Teórico Práctico de Dibujo con Aplicacion á las Artes y á la Industria, por Don M. Borrel,—'Tratado de la Fabricacion de Vinos en España y el Extranjero,' por Don J. Hidalgo Tablada, 2nd edition, - Tratado de los Arboles Frutales en España, por Don J. Hidalgo Tablada,—'Tratado com-pleto sobre el Cultivo de las Moreras,' por Don Eusebio Ruiz Escalera, and 'Manuel Práctico del Ganadero,' por Don A. Casal Juarez. There are a number of small productions referring to the different branches of medicine, pharmacy, botany, and civil, penal and canonical law. which have appeared this year; but the principal object of these works is that they should be used as text books at the different Universities and public schools; and the object of the authors seems to be only to reproduce the existing treatises on these subjects, adding here and there an idea taken from a foreign author. There is more industry than science in these books, and they are completely void of philosophical ideas or any special study on the part of their authors.

It is surprising that in a country so gifted by nature, and where so much remains to be done by the agriculturist, so few of these

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publications relate to agriculture. In Spain, the agriculturists form the largest portion of the community; the industry of the country is so small and the country so large that every one farms his own land. The few works published on this subject this year may, however, be considered as a sign of genuine progress, for years have sometimes passed without a line being written on the subject. After the decree was granted allowing liberty of instruction, and the permission to establish free schools in the provinces that could support them, the tendency has been to establish fresh classes of law and medicine, useless in every way, for the State supports in the ten Universities of the kingdom more classes of the kind than are required. It is a pity that it should not have occurred to any one to found special schools of agriculture or physical science, which are so greatly required

in every province of Spain. A few years ago there was a great scarcity in Spain of scientific, literary, and artistic periodicals. This want is beginning to be supplied, and now several monthly periodicals appear in Spain which, if not equal to those published in England, Germany, or France, give indication, at any rate, that there is a wish to diffuse knowledge, and that a step is taken in the right direction. These are Revista de España,—La Ilustracion Española y Americana,—La Ilustracion de Madrid,— Crónica de los Cervantistas, —Revista de Archivos, Bibliotecas y Museos, and El Averiguador. The Revista de España is the best of these publications, in a literary point of view. The editor, Don José Luis Alvareda, writes in every number an able political résumé, in the style of the Revue des Deux Mondes. Many interesting articles have appeared this year : those written by Don Alejandro Llorente, Don Francisco Cardenas, Don José Amador de los Rios, and Don Francisco Fernandez y Gonzalez, deserve a special mention. The most important periodicals, and those which are most useful in Spain, are those of a practical kind, and which draw attention to industry, agriculture, and physical sciences in general. Several now appear in Spain-Gaceta de los Caminos de Hierro: comprende canales, minas, telégrafos, gas, navegacion, seguros, bancos, sociedades de crédito, — Revista de Obras Públicas, — Revista Forestal, Económica y Agrícola, redactada bajo la direccion de Don Francisco Garcia Martino, -- Revista de los Progresos de las Ciencias Exactas, Físicas y Naturales,-Revista Minera, Periódico Científico é Industrial, dirigido por Don Ignacio Gomez de Salazar,—El Eco de los Arquitectos,—El Fomento,—La Gaceta Industrial, Económica y Científica,-El Museo de la Industria : Revista Mensual de los Artes Industriales and Memorial de Ingenieros. In them the articles are sometimes taken from foreign journals, and sometimes written by Spaniards themselves. Among the most remarkable original studies published this year, is a project of the distinguished civil engineer, Don Luis Brockmann, for a submarine railway from Dover to Calais, which appeared in the Railway Gazette, and 'The Mathe-matical Theory of Light,' by Don José Echegaray, the ex-minister, and author of the famous speech which gave religious liberty to Spain. This latter article was published in the 'Review of the Progress of Exact Sciences.' Some of these periodicals are very inferior; the *Eco de los Arquitectos* may be considered the worst of them. Those edited by engineers are generally of much greater interest.

The fine archæological work published at the expense of the Government ('Monumentos Arquitectónicos de España') continues, but not with the exactitude or rapidity which distinguished it a few years ago. Thirty-seven numbers have appeared up to the present time. The object of this publication is to illustrate Spanish art in all its branches, or monuments of an artistic order to be found in Spain. It is accompanied by a text, printed in two columns, in Spanish and French, and there are fine large plates and a quantity of etchings and chromos. The drawings and engravings have been entrusted to the best artists in Spain, and there is a special directing committee of competent persons, who choose the subjects that are to be published, and the texts that are to accompany them. Besides the large number of architectural drawings which have appeared in this publication, there are several fine chromos of enamels, ivories, and gems of great interest. This work is most excellent, and equal in merit to those of the same kind which are published in Germany, France, and Russia. Another artistic publication has made its appearance this year, 'Museo Español de Antiguedades,' which is interesting, but cannot be compared with the former one. The object of this publication is to reproduce the Art objects preserved at the Archæological Museum at Madrid, and different studies on Spanish antiquities. Some of the articles, written by Don Aureliano Fernandez Guerra, Don Pedro Madrazo, and Don José Maria Escudero, are worthy of mention. It is to be feared that this publication will soon come to an end, as is so often the case in Spain, for want of material and energy.

The Spanish Academies of La Historia, La Lengua, and San Fernando, have not published in 1871 as much as they have usually done of late years. One of the reasons for this is that, owing to the straitened condition of Spanish finances, the Government has not been able to help the different scientific societies with the sum which has always been set apart for this object. The Academy of La Lengua began last year to print a monthly report, which it has continued this year ('Memorias de la Academia Española'). In these reports are reprinted the speeches made at the receptions of the new Academicians, and special treatises on the Spanish language written by the members. A few days ago the Academia de la Lengua gave its annual prize to two interesting works: one a biography of the celebrated dramatic poet of the seventeenth century, Don Juan Ruiz de Alarcon ('Alarcon'), by Don Luis Fernandez Guerra; and the other to a study on Spanish surnames ('Ensayo Histórico Etimológico, Filológico, sobre los Apellidos Castellanos'), by Don José Godoy y Alcantara.

The Academia de la Historia, which of late years has distinguished itself so much by the number and interest of its publications, has done very little this year. For the last two years it has not been able to give its annual prizes for want of proper competitors. The Academy, however, is now printing the ninth volume of its 'Memorias,' which, among other interesting papers, will contain an important study on the Roman road from Uxama to Augustobriga, by Don Eduardo Saavedra, late

Director of Public Works, and one of the most distinguished civil engineers in Spain. Some of the members of the Academy have published several studies on their own account this year: 'Historia de las Sociedades Secretas en España,' por Don Vicente de la Fuente: 'Crónica General de España, de sus Provincias y Posesiones de Ultramar,' dirijida por Don Cayetano Rosell; 'Historia de la Matrícula de Mar,' por Don F. J. de Salas; 'Vida de Melchor Cano, por Don Fermin Caballero; and 'Documentos Inéditos para la Historia de España.' Beyond this very little has appeared worthy to rank among historical works: 'Historia General de Andalucia,' por Don J. Guichot; 'Historia de Don Ramon Cabrera,' por E. Flavio; 'Historia de la Medicina,' por Don P. Villanueva. The Academia de San Fernando has not interrupted its monthly publication ('Galeria de Cuadros de la Academia de San Fernando'), which deserves a special mention for the engravings it contains of the fine pictures of the Academy, and the excellent text that accompanies them.

The Society of "Bibliofilos Españoles" has published two more volumes this year, both as interesting as the seven which have already appeared under its auspices. The first of these is the reprint of a book printed in Seville in 1498, and which has remained completely ignored by the admirers of Spanish literature, until Don Pascual de Gayangos found the only existing copy at the Imperial Library at Vienna ('Historia de Enrique, Fi de Oliva'). This 'Enrique, Fi de Oliva' is a romance of chivalry, one of the legends of Charlemagne, and arranged probably from a French romance. This book, besides being important in itself, has helped to resolve the doubts of some of the commentators of 'Don Quixote' as to the existence of Count Tomillas mentioned by Cervantes. This personage is one of the heroes of 'Fi de Oliva.' The volume has been edited by Señor Gayangos, and in the preface he gives an entertaining account of a conversation between the two learned commentators of 'Don Quixote,' Navarrete and Clemencin, in which they doubted the existence of the Count. Curiously enough, Señor Gayangos, even at that time, was sure Cervantes had seen the book he had quoted from. The second work published by this Society is taken from a manuscript belonging to Señor de Gayangos, which has never been printed ('El Crotalon de Christophoro Gno-phoso'). The 'Crotalon' is exceedingly interesting, and is written in supposed dialogues between a shoemaker and his cock, in the manner of classic writers. The object is to criticize several of the abuses and manners of the sixteenth century in Spain. The author alludes to many historical personages of the period, and some curious circumstances which illustrate the reign of Charles the Fifth, when the 'Crotalon' was written. The description of the splendid funeral of the Marquis del Guasto, one of the Emperor's Generals in Italy, is one of the most interesting episodes of the volume. 'Crotalon' was evidently written by a Freethinker, and the manner in which he treats the religious and civil affairs of the period is probably the reason why the book has remained unpublished, and all efforts to find out the

author's name have been vain.

Two other Societies have been established in imitation of the Spanish Bibliophiles, one established at Seville, "Bibliofilos Sevillanos,"

and the other, "Bibliofilos Madrileños." The Andalusian bibliophiles only publish, as a rule, works written by natives of Seville, or those which possess a special interest for that locality. This Society has printed several volumes, but none have appeared this year. The Bibliofilos Madrileños are now printing 'Los Entremeses de Benavente.'

As specimens of books of voyages and impressions of travels, three may be mentioned which have appeared this year, the three differing from each other, but all of them excellent in their different styles. This branch of literature is by no means common in Spain, for Spaniards are not generally great travellers, and they have not adopted the English habit of publishing an account of all they see, and their impressions of the different countries they

The first of these works, 'Viage de Ceylan á Damasco' ('Voyage from Ceylon to Damascus'), is written by Don Adolfo Rivadeneyra, a young man of perseverance and talent, who speaks Turkish and modern Arabic with a correctness that is the astonishment of the natives themselves. Señor Rivadeneyra has spent most of his youth in the East, and has been Spanish Consul for some time at Ceylon and Damascus. He now publishes the impressions of the countries he has seen. While at Bagdad he visited Babylonia, and one of the most interesting episodes of his book is the journey he took from Bagdad to Mossul, accompanied by a Tatar, or carrier of The extraordinary manner in despatches. which he bore the fatigue and privations of every kind which this journey entailed, and the vivid manner in which he describes the native tribes, and his complete absence of exaggeration or conceit, render this book extremely entertaining. In a completely different style to Rivadeneyra's 'Viage de Ceylan' is Don José Castro y Serrano's 'Novela del Egipto.' This volume has been already noticed by English reviewers, and consists of a series of letters which the author pretended to write from Egypt at the opening of the canal. These letters appeared in one of the leading Spanish journals, La Época, and created great curiosity and interest at the time. Señor Castro has since added much to them, and has made a very charming volume.

Señor Castro has contributed two other books this year to Spanish literature; one is a novel, although the author does not call it so, 'La Capitana Cook,' in which he describes in a journey of 15 kilomètres, all the worries, troubles, and anxieties likely to occur to a timid woman on leaving her home for the first time. This incident would have been highly improbable in any other country, but it is not so in Spain, where even now there are thousands who have never seen a railroad.

The third volume, only just published, the author calls 'Cuadros Contemporaneos,' a series of monographs on the subjects which are most under discussion in the present day, and which portray more correctly the manners and customs of the nineteenth century-Books, Exhibitions, Dancing, Literature, and the Fine Arts.

Don José Pereda has also written a volume entitled 'Typos y Paisages,' a collection of mountain stories. This little book is entertaining enough and has been much admired,a happy proof that efforts are being made in Spain to return to a healthy tone of literature, in prose and verse have been collected into

and put on one side the coarse tone which has been cultivated to such a pitch in France, and been imported with so much success into Spain.

The third specimen of books of travels is one written by a distinguished author, who writes under the name of Juan Garcia. In Señor Garcia's 'Costas y Montañas,' he describes the coast and mountain scenery of the province of Santander, and the institutions, monuments, customs and manners of the past. There is a combination of poetry, fancy, erudition, and research in this delightful book, which is most remarkable. The author quotes from the ancient geographers, analyzes the legislation of the Middle Ages, and studies the traditions of the localities. In the Appendix and notes he publishes the interesting documents which he has examined and which have helped him in his researches. Don J. Villanova and Don Francisco Maria Tubino have published their Archæological Journey, 'Viage Arqueológico de Copenhague.' This volume is the result of these gentlemen's share in the prehistoric conference in Copenhagen.

In treating of modern Spanish novelists, Don Manuel Fernandez y Gonzalez must be mentioned in the first line, although, perhaps, the defects contained in his writings excel the beauties they contain. This author can be compared to Alexandre Dumas, whom he has always imitated. He has written novels by the dozen, and many are very voluminous. On some occasions he has written six novels at a time; but he never has devoted his time to writing any one with care; they are, therefore, very unequal, for side by side with magnificent episodes, they contain signs of great weakness and carelessness. Gonzalez has genius, and if he had worked under other circumstances, his novels would have been worthy of praise. His most remarkable works are 'El Cocinero del Rey,' 'Martin Gil,' and 'Men Rodriquez de Sanabria.

The modern Spanish writers of fiction imitate the French, and in almost all there is a total absence of local character. English novels are never copied, although several have been translated. Fernan Caballero is the only writer of fiction who describes simple and local scenes. In the modern Spanish drama, the traditions and example of the great masters, Calderon and Lope, are still followed; but in Spanish novels the influence of the two styles, the aristocratic and popular, which were so much in vogue in this country in the brilliant period of her literature, is gone. The social novel, created in England, with the different modifications it has since gone through in France, is the type preferred by Spanish novelists.

One of the most interesting of these publications this year is 'La Fontana de Oro,' por Don B. Perez Galdós. The author describes very vividly the period of 1820 to 1823, when liberal ideas began to be predominant in Spain, and the manner in which they were crushed under the despotism of Ferdinand the Seventh. Several others have appeared-'La Espumadera de los Siglos, por R. Robert; 'Las Españolas Pintadas por los Españoles,' por el mismo; 'Los Dulces de la Boda,' por Don Eusebio Blasco; and 'El Marqués de la Ensenada,' por el Señor Ortego y Frias.

Don Gustavo Becquer, a young and distinguished author, died last November; his works

two volumes ('Obras de Gustavo A. Becquer') and published by subscription. Don Gustavo had a brother, Don Valeriano Becquer, who died also just as his great talent had begun to be appreciated. The works of Don Gustavo Becquer may undoubtedly be considered as of a first-rate order. A profound thinker and a poet, Becquer was one of the first of young literary men of the day. His prose is like an English writer's, his poetry exquisite. 'Volveran las Golondrinas,' p. 292, vol. ii., and 'Cerraron sus Ojos,' p. 311, vol. ii., are worthy of a German poet; and in the elegance of his narrative and purity of his language he may be compared to a classic author. Becquer has written several charming tales, which would be well worth translating. Don Augusto Ferrant, a friend of Becquer's, and one of those who have most contributed towards the publication of these volumes, has brought out a volume of poems, entitled 'Pereza,' a gem in its way. Ferrant is a poet of the school of Heine. The romances of this book seem taken from the 'Romancero,' if the 'Romancero' had reduced its poems without losing any part of the charm of its style, or nationality of its poetry. Don Ramon Campoamor — a versatile writer, who one day writes a 'Filosofia de las Leyes,' and another a 'Coleccion de Fabulas'-has published a little volume, which he calls 'Los Pequeños Poemas.' This author possesses an original and brilliant

Don Pedro Alarcon, well known in the literary world by his 'Diario de un Testigo de la Guerra de Africa,' has lately published two volumes, one of poems, in which he has collected the best of his poetical compositions, and the other of literary articles collected from different periodicals. Alarcon is a humouristic writer, and the best specimen of his style is his 'De Madrid a Napoles.' The Vizconde del Ponton has printed a compilation of the lectures he delivered last year at the "Ateneo de Madrid," on political liberty in England, ('De la Libertad Política en Inglaterra desde 1485 hasta 1689'). The Vizconde del Ponton was Secretary at the Spanish Legation in London, and learned there to admire the political institutions of the United Kingdom. His book will be very useful at the present

time in Spain.

Dramatic works of all forms and dimensions have always been most abundant in Spain. In the first ten months of the present year, 115 plays were printed, including original dramas, translations, and adaptations. The greater number only live the first night they are produced, and few have sufficient merit to be acted more than a very small number of nights. Don Manuel Tamayo, who may be considered as the first of the Spanish dramatic poets of the day, has produced this year a drama in three acts, 'Los Hombres de Bien,' written with admirable dramatic situations and knowledge of the stage, but the reactionary tendency of the play prejudiced the public against it. Tamayo's drama, 'La Locura de Amor,' has been translated, and acted at Weimar with great éclat, under the title of 'Johanna von Castillien.' 'El Encapuchado,' a drama of Don José Zorrilla's, the prince of Spanish lyric poets, is full of fine verses, but is not written in a style adapted to modern thought. 'Sendas Apuestas,' by Señor Garcia Gutierrez, author of the well-known 'Trovador,' is a drama full of admirable verses, but languid towards the end.

The masters of this Spanish modern school have not been so happy this year; the younger men have been more fortunate. The first essay by Señor Zapata, 'La Capilla de Lanuza,' an historical drama, in one act, is one of the finest things which have been written for the Spanish modern stage. 'Los niños Grandes,' by Señor Gaspar, is also very good, but it is unequal, as the whole interest of the play is concentrated in the first act. The idea the author has had before him has been to prove that even in manhood we continue to be children. 'El Caballero de Gracia,' by Don Luis Mariano de Larra, which has just appeared, has met with great success. The plot is taken from the adventures of a romantic personage of the seventeenth century, Jacobo Gratis, who ends his career by founding the hospital and chapel in the street which bears his name in Madrid. 'La Beltraneja,' by the Señores Retes y Echavarria, is a drama taken from Spanish history, and which contains fine verses and dramatic effects. Señor Varcarcel's drama, 'El clavo ardiendo,' deserves a special mention. A good specimen of an adaptation from the French is 'El Pañuelo Blanco,' taken from 'Un Caprice' of Alfred de Musset. Señor Nogués has adapted, with great success, 'Le Bonhomme Job,' 'El Secreto de un Mendigo,' and several other dramas from the French. 'El Molinero de Subiza,' by Señor Eguilaz, has been acted with great applause at the Zarzuela, the Spanish comic opera. The plot is taken from a Spanish novel, written twenty years ago, on a subject of Spanish history of the Middle Ages. The music, by Señor Oudrid, is very popular. Don Angel Lasso de la Vega has compiled an interesting volume on the Poets of Seville of the sixteenth, seventeenth, and eighteenth centuries, entitled, 'Estudio sobre la Escuela Poetica Sevillana de los Siglos XVI., XVII., y XVIII., which gained the prize at a concourse of the Royal Seville Academy of Belles Lettres. Señor Lasso has written a work of great erudition and sound criticism, in which 133 Andalusian poets of the time are brought before the public. Señor Lasso gives most interesting details of the master-poets of Andalusia, Herrera, el divino, Rioja, Cespedes, Alcazar, Gongora, and others celebrated in Spanish literature. He discusses the much debated subject of "Culteranismo," and does his best to investigate its origin, and assigns to each of the writers the part belonging to them in it.

Spain is exceedingly poor in modern works on philosophy. The eminent Professor, Señor Sanz del Rio, who died a very short time ago, and who was a pupil and imitator of the Germans, spared no effort, both by original studies and translations, to popularize philosophy in Spain ('Ideal de la Humanidad para la Vida'). There is a little more movement in social and political science: the following works may be mentioned as the best of this class which have appeared this year :- 'Estudio sobre el Objeto y Caracter de la Ciencia Económica,' por Don G. de Azcárate, - 'Legislacion Revolucionaria de España (1868 - 1871), por Don Celestino Mas y Abád,—' La Inter-nacional á la Luz de la Verdad,' por Don Juan de Obeso, and 'Examen y Critica del Positivismo,' por el Señor Gonzalez Serrano. The study of philology begins to give signs

Señor Ayuso's study on Sanskrit ('El Estudio de la Filologia en su Relacion con el Sanskrit'), and Señor Moreno Nieto's Arabic Grammar ('Gramática Arabiga'), are works of interest and importance.

JUAN F. RIAÑO.

#### LITERATURE

The Music-Lesson of Confucius; and other Poems. By C. G. Leland. (Trübner & Co.) READERS of the 'Hans Breitmann Ballads' will turn with some interest to this volume of poems by the same author, if only to see whether so dexterous a manufacturer of comic verse is as successful in serious as in jocose composition. On the whole they will not be disappointed. They must not, however, suppose that Mr. Leland is a great and original poet. He is, at best, only a successful imitator; although, as he does not confine himself to a single model, but ranges at will amongst modern poets, and even amongst those of bygone days, he avoids the charge of monotony to which most imitators are liable. It is no doubt possible that Mr. Leland does not consciously imitate the style and the rhythm of other authors, but the fact is nevertheless unmistakable that in his narrative and didactic pieces there is a very decided tinge of the styles of Mr. Browning and Mr. Swinburne; that in his slighter poems he falls into the manner, sometimes of Byron, sometimes of Praed; whilst, in a few cases, he deliberately apes the conceits and prettinesses of the poets of the Restoration. In some cases we remark a curious complexity of imitation, as, for example, in 'The Return of the Gods,' which seems to us to owe something to the Poet-Laureate, to Mr. Browning, and to Mr. Swin-From it we take the following extract :-

Do your hearts enter into my meaning, ye thinkers,

who list to my song?

Do you feel that we come to religion in quitting the ulgar and mean ? And that Man when he lives in the glory of conquest,

and knows he is great

Soon learns that the power of crushing the Time-worn means this—to be free, Freedom, with power creative, Greatness, with Beauty

and Love Was, is, and shall be for ever, the Godlike in spirit and truth.

And be it in smoke upon Sinai, in temples and statues in Greece Or walking by Galilee's waters, the noble is ever a

god. Grander than Plato or Hegel, greater than Bacon or

Comte, Is faith in a noble endeavour, the power to rise to the

New: And the scorn of the ancient Egyptian; of Hermes, for those who but live

idle self-will and dull pleasure—the million who nothing create, 'he downward-born (?) elements whirling away from

the centre of God-Is the first of the wonderful chapter, long written and

yet to be writ, Which told and will tell how the dawning drove

darkness away from the world, And how the small sneer of the Devil was lost in God's

It is in this poem that Mr. Leland's moral, so far as he has one, must be sought. He wishes, apparently, to protest against that form of Puritanism which makes the mortification of the body the principal function of rational beings. The theology on which the protest is based is, if the lines above quoted are to be construed literally, of an eclectic character.

The 'Poems of Perfumes,' which describe the invention of Eau de Cologne, Frangipani, &c., must, we suppose, have been written for some spirited hair-dresser who desired to affix poetical labels to his wares. Whether we are right in our conjecture or no, they are hardly worthy of a place in the collection. 'Many in One,' if imitative in phraseology, is a very original justification (a mocking justification, we presume) of infidelity in love. Of the three parts of which the poem consists, we prefer the mythical and the mediæval to the modern or spiritualistic.

The following lines from "the wonderful crow," written in a style not unfamiliar to most of us, may be taken as a specimen of Mr. Leland's playful manner:-

In the town of Erfurth-long ago A gentleman once tamed a crow Which proved to be a wondrous bird, If we may trust a writer's word: For he cawed to the horses in the stable, Could dance a hornpipe on the table, Beat time with his bill to the harper's tunes, Pilfered honey and hid the spoons, Killed the maidens and bullied the cats, Played with the children and chased the rats. Frolicked about in the kitchen dens Where he earned a living by driving hens, Broke with his bill the window panes, And was always tangled in ladies' trains, Till everybody declared that he Was the life and soul of the family.

In the town of Erfurth long ago A change came over that jolly crow. No more he heeded the harper's tunes, No longer he pilfered honey or spoons, No more to the hens was a constable grim, And the cats quite lost their awe of him : While after dinner he danced no more
His "wheel-about" jigs on table or floor,
And his health and spirits sunk so low
That he seemed to be quite a converted crow.

How the crow spoke, what he said, and what moral may be drawn from the story, is duly recorded in Mr. Leland's rhymes, to which we must refer the curious reader.

'In the Old Time,' were it not for its extravagantly archaic spelling, might almost have been mistaken for a genuine antique, though it is hardly to be ranked with Motherwell's "A Steede! a Steede!"

What is a Kiss ?-pray tell 't to Mee. A daring daintie Fantasie:
A Brace of Birdes whych chirpe, "wee would!"
And pyping answer: "iff wee could!"

What is a Kiss?—when Evenyng falls In russet Folds are (?) Heaven's Walls, Itt is a blissed Prophesye, That Love wyll live, tho' Day may dye.

What is a Kiss?—when Mornyng's Leme Casts Verjuice redd in Heaven's whyte Creme, It is a pretie ringing knell, That cryes to Love—"Swete, fare ye well!"

What is a Kiss?—Alacke! at worst, A single Dropp to quenche a Thirst, Tho' oft it proves in happie Hour, The first swete Dropp of one long Showre.

A volume such as Mr. Leland's is tolerably certain to contain a number of "portraits" of ladies whom he has loved, or, at least, has loved in verse. We have accordingly a series of poems headed with such names as Eva, Louise, Manuela, Ermengilde, attributing to the ladies in question the conventional charms, and expressing the conventional devotion in conventional phrases. Most of them are of average merit. We must, however, refuse even this qualified praise to one entitled 'Miriam,' which owes its inspiration in part to the Song of Solomon, in part to the verses which lovers in the 'Arabian Nights' recite to their moon-faced mistresses at

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the moment of parting. The 'Songs of the American War of Emancipation,' derive their interest chiefly from the enthusiasm which has inspired them. As poems they are in no way remarkable.

By way of minute criticism we have only to add, that the phrases "Vicisti Galila," "Porphyrogeniton," and "O cara mi Jesu, nunc libera me" (thrice repeated), seem to show that Mr. Leland had better have refrained from resorting to the dead languages for ornament for his verse.

We have been careful in the foregoing remarks to emphasize the fact that Mr. Leland's poems are for the most part imitations. It must not, however, be supposed that we accuse him of plagiarism. Of this crime he is never guilty. There are, however, so many writers of imitative verse of respectable quality, that it is necessary to indicate whether a new aspirant for poetical honours has claims to be considered an original writer. Mr. Leland is one of the imitators, but he is one of the best of them. His verse is musical, his style easy, and his conceptions pleasing. The author with whom he will, as a matter of course, be compared, is another transatlantic humourist, Mr. Bret Harte, who is himself in many of his compositions an imitator, but who has occasionally produced poems replete with native force. The comparison is not, it must be admitted, to the advantage of Mr. Leland. We cannot think that he has ever written anything as good as Mr. Bret Harte's 'In a Tunnel,' a vigorous lyric which has hardly met with the applause which it deserves. But if Mr. Leland lacks the rugged energy of his rival, he possesses notwithstanding very considerable poetical aptitude, and we shall look in future for his serious poems with greater curiosity than his actual performances might, of themselves, inspire. In particular, we anticipate that his promised volume of translations from the German of Scheffel will be very far superior in merit and in interest to most works of the

Letters from India. By the Hon. Emily Eden. Edited by her Niece. 2 vols. (Bentley & Son.)

THE author of these posthumous letters needs no introduction to the public. Her 'Up the Country' became a popular book at once, and her niece tells us in the Preface to the present work that her aunt was repeatedly urged after its appearance to publish more of her letters from India. But her health was for many years before her death in so precarious a state that she was unable to prepare these letters for the press; and she arranged therefore that her niece should edit them at some future period. It was a bequest for which the public will be grateful-

Rose leaves when the Rose is dead.

It is natural that these letters should possess all the subjective attractions of 'Up the Country,' the very least of which are an unaffected simplicity of style, and the charm of unexpected and often quaint turns of thought and expression; but it is surprising to find that their objective interest is even greater than that of the earlier budget; and as these later letters embrace the period of the Afghan war down to Lord Auckland's departure from Calcutta, they will possess an abiding historical value. The war prostrated her brother in mind and body; and in the passages referring to him and the misfortunes of that greatly misrepresented campaign-in nothing so unfortunate as in its most popular historian—the perfect freedom and unreserve of thought and word characteristic of Miss Eden are conspicuously illustrated, and not less the singular unselfishness and helpfulness of her sympathetic nature, the unconscious reflexion of which throughout her letters constitutes their purest, highest delight and praise.

The editor apologizes for any mistakes in spelling the Hindustani words and names which may have arisen from her ignorance of that language. She has mis-spelled them, where her aunt has given her a chance, most fearfully and wonderfully; but the opportunities left her for making these mistakes are so few that the apology was unnecessary. But it has a strange effect on the reader versed in Indian affairs to find persons who, since Miss Eden wrote these letters, have become historical, still referred to under the initials of their names. "Dr. B." is constantly mentioned in this way, being Dr. Brydon, whose strange fate it has been to be besieged in Jellalabad, Kars, and Lucknow.

The following extracts are taken at random.

The first will interest our English readers most; the second will surely have an especial charm for our native readers in India also.

Writing from Government House, Calcutta,

May 22, 1836, she says :-

"The only incident of the last week that would have amused you, was the reception of a Vakeel or Ambassador from one of the great native princes. Amoassador from one of the great native princes.

It was a burning hot day, and George (Lord Auckland) and his whole household had to put themselves into full dress, . . . which is no joke with the thermometer at 94°. We filled the ballroom with guards, the band, &c., and then there arrived-first, fifty of the Vakeel's servants, with baskets on their heads, containing fruits, preserves, lovely barley-sugar, and sugar-plums, &c.; then a silver howdah for an elephant, something like an overgrown coffin lined with common velvet; then five trays containing shawls that made one's mouth water, and gold stuffs that would have made unparalleled trains at a drawing-room; and then tray full of such bracelets, and such armlets, and such ornaments for the head, and one necklace of such immense pearls and emeralds! All these were spread on a carpet before George's sort of We were all peering out of the window throne! We were all peering out of the window to see the Vakeel's procession, which was very picturesque and theatrical; and, as soon as he came to the door, Fanny and I hid ourselves behind some pillars, for the natives look upon those valuable articles women with utter scorn. George sat majestically down in his velvet chair!

It was great fun.

They sat down opposite It was great fun. . . . They sat down opposite George, with the foreign secretary between them, who interpreted, in a loud voice, all the questions that were asked. Amongst others he (Lord A.) asked if they had seen Calcutta? and they said, 'Now we have seen your generous face, we wish to see nothing else.' After ten minutes of that sort of discourse they were handed off. The fruits were given to our servants, and the shawls, necklaces, &c., were instantly carried away by the private secretary for the good of the Company. We did not even get a taste of barley-sugar, which, for want of emeralds, I could have put up with. There was a Rajah who came to visit Fanny and me one day. me one day. . . . He gave us some beautiful parrots, and monkeys, and sloths, which nobody can take away from us."

Miss Eden's notices of Dost Mahomed are

most interesting :-

"Dost Mahomed arrived this morning (May 22nd, 1841). . . . A fine-looking man, with very good manners: I should think imperious in his

own house, but very easy and frank. . . . George offered him our coach to go home in, as a sort of compliment. . . . I made a little peep-hole for myself in the billiard-room, and did a good sketch, which gives the general effect, but the room was so dark I could not make an actual likeness. Wednesday, 26. Our ball went off beautifully. . . Dost Mahomed came. . . . He seems clever and very kingly in his ways. By way of relieving George, I asked him, after a time, if he could play at chess. I beat him the first game, which was odd, as he would only play the native game—which only allows the pawns to take one step, no castling, and the knight may not check the king—and, as this makes quite a different game, it was no wonder own house, but very easy and frank. . . . George this makes quite a different game, it was no wonder he beat me the second, which was a very long one. . . . He seems to be a good player. June 4. George and I were sitting by the waterside yesterday evening, when the Dost saw us, and came . . . . and established himself by us, just as any Englishman would do at a country house, and sat talking there very amusingly till the dinner-bell rang. We ate our Afghan dinner, which was very good; a kid roasted whole, and stuffed with pistachio nuts, was the chief item, and quantities of sweetmeats. . . He (the Dost) was very anxious to know if there really were in Europe a larger house than Government House; and when George said something to him about our customs, which allowed of women coming into society, &c., he said, 'You are quite right; you make a Paradise; and now this quite right; you make a Paradise; and now this looks like one.' He would have made a great sensation in London.—Wednesday, September 15, 1841. The Dost and his family all set off to-day for the Upper Provinces, and I have done a sketch of him and his two sons—merely their heads—and wanted his nephew, who is a beautiful specimen of a Jewish Afghan, to fill up the sheet; so I abstracted him out of the steamer early this morning, and brought him to my room, and the son, Hyder Khan, came with him, merely for the pleasure of Khan, came with him, merely for the pleasure of the visit. . . . They were very amusing about the liberty which English women have. . . It was the only foolish thing they had seen in Englishmen, and they could not have believed it if it had been told to them. 'In fact,' Hyder Khan said, 'it makes up for all the rest. You are the slaves of your women, and we are the masters of ours.' I said that if I could get into their zenana, we should hear another version. 'Oh, no,' he said, 'you could hear nothing, because our wives could not speak unless we gave leave, and if they did we should beat them.'... They were very curious to snould beat them. . . . They were very curious to know how Englishwomen began to get their own way first. I said it must be their own cleverness. 'No,' the Jewish nephew said, 'they were very clever, and that, as Allah had made them so, it was all right; but still He had made Englishmen very clever, too, and how they, who could invent ships, and guns, and steamers, &c., could not ships, and guns, and steamers, &c., could not invent a way by which they could be masters of their own wives, he could not understand."

NOVELS OF THE WEEK.

Sisters and Wives. By Sarah Tytler. (Smith, Elder & Co.)

Henry Ancrum: a Tale of the last War in New Zealand. By J. H. K. 2 vols. (Tinsley Brothers.)

First Appearance. By Mrs. Evans Bell. 3 vols. (Hurst & Blackett.)

IT would be unfair, for many reasons, to criticize 'Sisters and Wives' exactly as a novel. Its unpretending size, and the utter absence of anything like a connected plot, would alone be sufficient to exclude it from that category. Yet it would be well if the majority of novels approached the standard of Miss Tytler's book in point of high principle and feminine refinement. The simple story of a generous, rather strong-minded, girl finding her happiness in the hearty affection of an honest man, does not offer at first sight much scope for the uncer-

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tainties and complications necessary for the adornment of a tale; but the skilful narrative and apt development of the two sterling natures concerned render the smooth course of true love sufficiently interesting. In the second "Book" another type of female nature is described, that of a somewhat weak and hysterical, and withal conventional, lady, who, to the intense disgust of her friends, displays a sudden turn for originality, and is won by the passionate addresses of a retired tradesman to commit what they consider an unpardonable mésalliance. Mr. Duke, whose really chivalrous character contrasts well with the thin gentilities of those who profess to despise him, makes her an admirable husband, and as the meek Janetta grows in breadth of sympathy, she learns to be an appreciative as well as an affectionate wife. Of course the gradual unstiffening of her originally cramped disposition gives greater scope to the author than the previous tale, and the second episode or fitte of this slightly connected narrative is much the most interesting of the three. The last Book treats of the process whereby the niece of the two wives and sisters, the wilful, ambitious daughter of a prodigal brother long deceased, is gradually won from what was at first a purely worldly speculation of marriage with a man of birth and fortune, to a sense of the unworthiness of her motives, and a disinterested attachment for their object. This also is not unskilfully drawn, but the young lady herself is originally so unpleasing that we do not sympathize so much as we feel we ought with those who unselfishly set themselves to produce her ultimate improvement. A few shortcomings in style diminish the great pleasure with which we have read this tale. Tytler would suffer her characters to answer Yes " or " No," instead of "according" and "negativing"; and sometimes use the word believe" instead of "credit" in odd places, she would write very nearly irreproachable

Henry Ancrum' is by no means a bad specimen of a second-rate military romance. The author has wisely selected a fresh field for the adventures of his hero. The New Zealand war never excited much interest in England, and the subject is now almost forgotten. Information on the subject conveyed under the guise of a novel has much more chance, therefore, of being read than if it appeared in a more pretentious shape. does J. H. K. confine himself to illustrating mere military adventures, but also seeks, and with considerable success, to make the British public acquainted with the history, origin, and customs of the Maoris. The author is to be thanked for not having spun out his tale to a greater length than the topic merits; but he would have done more wisely had he devoted the small space to which he has restricted himself to New Zealand, instead of wasting a portion of it on English matters, and to adventures in the Indian mutiny. With regard to the latter, we notice that the author asserts that the common term of Irregular Cavalry is Jan Fishan Horse, Jan Fishan meaning "Scatterers of Life." Now we do not dispute J. H. K.'s knowledge of Hindustani, but we do assert that the phrase "Jan Fishan" is not the generic term of Indian Irregular Cavalry. In a book which purports to be a narrative of stirring military

adventures, long moral disquisitions on memory are altogether out of place; nor is it natural that a young subaltern, not especially at a ball remarkable for intellectual culture, should suspend his love-making for the purpose of delivering to the young lady a homily on the subject. We are sorry also to say that J. H. K. commits a joke of a very threadbare nature, and that his humour is of no higher class than his moralizing. It is not the first time that we have heard of the old officer who accounted for his baldness by saying that so many men had passed over his head. We sincerely trust that the poor little jest may, for the future, be allowed to rest in peace. Another objection we have to urge against the book, namely, that a certain military medical officer is made to speak in an utterly uneducated and vulgar, yet pretentious, style. Among army surgeons, as among other officers, vulgar and pretentious men are to be found, but it is seldom indeed that a military medical officer is uneducated. Yet the Dr. Smith of the story is, it is implied, a type of his class. Indeed, J. H. K. decidedly fails in his delineations of character, and in one instance makes one of the dramatis personæ, in a very coarse scene, resemble strongly the villain of a low melo-drama, the offender, who is a Major in H.M.'s army, being punished quite in the fashion of the villain in such a piece, by a fatal accident. The hero, too, is quite untrue to nature. He is represented as being a fond and true lover; yet, during his captivity among the Maoris, he marries a beautiful half-caste, who conveniently dies in time to allow the widower to marry his first love. We have said that the book has its merits; and, in spite of numerous defects, it is, as a narrative illustrating a littleknown war, readable. As a literary composition it is, however, open to so much censure, that we strongly advise the author not to persevere in the career of authorship. His faults, we fear, are radical.

Although 'A First Appearance' sets up to be a "three-volume novel," it is a very slight little story, too slight perhaps for such a form. A girl of good Irish Catholic family, but whose mother was a Jewess, is driven from home, as her mother had been before her, through religious hatreds. Alone in London, she attempts the stage, and under trying circumstances accepts help from a man of fashion, whom she afterwards discovers to be a married man. She ultimately rejects his proposals, and he gets her hissed off the stage on the night of her first appearance. On the same night she finds her mother, who had for years been lost to her. Tony, the London boy, is the only bit of character in the book, but the story is gracefully told, and will be read with pleasure by those who care more for grace than for power.

### LIST OF NEW BOOKS.

Theology.

Theology.

Christ the Consoler, Preface by the Bp. of Carlisle, cr. 8vo. 6/cl.

Church of England Biographies, 1st and 2nd Series, 12mo. 2/cach.

Coomb's (J.) Thoughts for the Inner Life, 2nd series, 12mo. 3/cd.

Parr's (Rev. J.) Life, Letters, and Last Days, by D. A. Doudney,

cr. 8vo. 2/6 cl.

Shipton's (A.) Asked of God, 12mo. 1/swd.

Tales of the Warrior Judges, a Sunday Book for Boys, 12mo. 2/6

Wright's (M.) Beauty of the Word in the Song of Solomon, 6/ Fine Art.

Marriott's (Rev. W. B.) Vestiarium Christianum, royal 8vo. 38/

Poetry.

Collingwood's (C.) A Vision of Creation, cr. Svo. 7/6 cl.

Lang's (A.) Ballads and Lyrics of Old France, cr. Svo. 5/ cl.

Noyes's (J. H.) Hymns of Modern Man, 12mo. 2/ cl. limp.

Smith's (H. W.) Hymns of Life, 12mo. 3/6 cl.

History.

History.

Larwood's (J.) Story of the London Parks, 2 vols. cr. Svo. 18/cl. Parker's (T.) Historic Americans, Svo. 6/cl. Philology.

Ancient Classics, Vol. 11, 'Pliny's Letters,' by Church and Brodribb, 12mo. 2,6 cl. Philology.

Ancient Classics, Vol. 11, 'Pliny's Letters,' by Church and Brodribb, 12mo. 2,6 cl. Prendergast's (T.) Mastery Series, Hebrew, cr. 8vo. 2/6 cl. limp. General Literature.

Bell's (Mrs. E.) A First Appearance, 3 vols. cr. 8vo. 31/6 cl. Bramston's (Miss M.). A Steadfast Woman, 8vo. 3/cl. Carlisle's (A. D.) Round the World in 1870, 8vo. 16/cl. Bramston's (X.) A Journey Round my Room, cr. Svo. 10/6 cl. Eliot (G.), Wisc, Witty, and Tender Sayings, selected from the Writings of, by A. Main, 12mo. 5/cl. Fletcher's (W.) Manchester at Work, cr. 8vo. 1/8 wd. Hoffmann's (F.) Adelbert and Bastel, a Story for Boys, 18mo. 1/Hoffmann's (F.) Dominic, 18mo. 1/cl. Howley's (E. Universities and Schools of Ireland, cr. 8vo. 1/6 Malleson's Recreations of an Indian Official, cr. 8vo. 12/c cl. Neames's (E. J.) Grace Martin, 12mo. 1/swd. Phillips's (R.) Story of Gaûtama Buddha and his Creed, cr. 8vo. 6/Popular Instructions in the Art of Levelling, &c., 18mo. 1/cl. Scott's (P.) Dream and the Deed, 12mo. 5/cl. Scott's (P.) Dream and the Deed, 12mo. 5/cl. Screamers, Scraps of Humour, by Mark Twain, 12mo. 1 swd.

#### THE TATLER IN CAMBRIDGE.

This pleasant periodical (which appears three times a week during the University term) seems to have been started in emulation of the Oxford Spectator, which achieved so decided a success two or three years ago. We are not sure that the Tatler has hitherto had anything as amusing as the parodies contained in the Spectator, but we can give it high praise notwithstanding for wit, in-genuity, and taste. We have learnt to look for its genuity, and taste. We have learnt to look for its periodical appearance, and we heartily hope that it will have a longer life than is usually permitted to such ventures. The managers are undoubtedly right in bringing out a single paper every other day, instead of gathering their material into a monthly or terminal magazine. They must, we think, be very fortunate in their editor, for we never saw a paper of the kind in which there were so few signs of haste and carelessness. Of the forty-three numbers which have appeared, we would give especial praise to the letter of Tenebrosus, on 'The Melancholy of Bachelors,' which is replete with quaint humour. Of the various sketches of character, the liveliest and most amusing is that of Harry Spadger. It is to be hoped that the Tatler and his noisy friend Harry did not get themselves into trouble by their goodhumoured remonstrance against authority in No. 33; but we suppose that even Dons respect the liberty of the press. We wish our youthful contemporary the success which it deserves.

### A NEW TRANSLATION OF BABER'S MEMOIRS.

I have to record a literary novelty, which is worth the attention of the English reading public in general. Sultan Zahir-Ed-Din-Mohammed Baber, the founder of the Mogol dynasty in India, has been long known as an Oriental prince, who in his Memoirs has not only furnished us with the best specimen of ancient Turkish style, but with much information on the geographical as well as ethnological conditions of Central Asia in the fifteenth and in the beginning of the sixteenth century of our era. His book is full of the most trustworthy historical details; he relates his extraordinary adventures remarkably well; he depicts the leading men of Central Asia in faithful colours, and does not even omit to acquaint us with the Fauna and the Flora of the countries which were

the theatre of his exploits.

England and Europe in general became acquainted with the work in 1826, through the quanted with the work in 1525, through the translation made by two English scholars, John Lyden and William Erskine. Nothing was neglected that could help to render that translation as per-fect as possible; all questions relating to geogra-phy and history of Central Asia were elucidated by notes taken from Oriental writers, such as Khondemir, Ferishta, and others; but there is one great objection to be made, namely, that the translation was made from the Persian version of Baber, and not from the Turkish-Tchagatai, in which the memoirs were originally written. It has, therefore, been desirable to have a good translation of the original Turkish-Tchagatai text, which was edited, in 1857, by M. Ilminsky in Kasan; and M. A. Pavet de Courteille has really done good service in publishing quite recently a careful and very well-written translation of the foresaid Turkish text. That M. A. Pavet de Courteille is one of the few Europeans able to accomplish the task need not be said. Since the death of the task need not be said. Since the death of the lamented Lord Strangford, he is the only man in Western Europe who is thoroughly acman in western Europe who is thoroughly ac-quainted with that dialect of Turkish, and with the literature of Central Asia, a knowledge of which he gave proof in his 'Dictionnaire Turk-Oriental,' pub-lished last year in Paris; and besides having a vast acquaintance with Oriental letters, he is a clever writer, so that his new version of Baber is sure A. VÁMBÉRY. to deserve attention.

THE STEALTHY SCHOOL OF CRITICISM.

THE STEALTHY SCHOOL OF CRITICISM.

Russell Square, Dec. 23, 1871.

Suffer me to contradict your editorial statement that I had, in the article on the 'Fleshly School of Poetry,' "praised my own poetry." The only allusion to that poetry (rendered necessary by Mr. Rossetti's apparent plagiarism) was the reverse of complimentary. It is in vain, perhaps, to protest against the comments of such a judge as you, but for every one who reads your journal a dozen will read my reprinted criticism, and will be able to see you in your true colours. Mean time, able to see you in your true colours. to direct your attention to Mr. Alexander Strahan's letter, published in the Pall Mall Gazette of this day. His vindication of the nom de plume seems to me complete. Nevertheless, so far as I am concerned, no vindication the research is necessary; for as I have suggested once before, the pseudonym "Thomas Maitland" was affixed to my article when I was far out of reach—cruising on the shores of the Western Hebrides. For the rest, it is absurd to attribute mean motives when honest ones would do quite as well to explain the case. I have written under pseudonyms repeatedly, and so have some of the ablest of my contemporaries. In the present case, I am in no way responsible, but I should certainly not have hesi-tated to affix "Thomas Maitland" to the article if I had thought it worth my while. I was merely recording the experience, almost novel to the public in this instance, of a person who had not the honour of Mr. Rossetti's personal acquaintance. I am sorry that this gentleman's friends, who have done so much for him in other ways, did not dis-

suade him from publishing so inconsequent a letter.

ROBERT BUCHANAN. \* We cannot compliment Mr. Buchanan on his temper or his accuracy. His onslaught on "The Fleshly School" contains at least two allusions to his own poetry—one which he mentions above, and another at the very outset:—"Pursuing still the theatrical analogy, the present drama of poetry might be cast as follows: Mr. Tennyson supporting the part of Hamlet, Mr. Matthew Arnold borting the part of Hainet, Mr. Bailey that of Voltimand, Mr. Bailey that of Voltimand, Mr. Buchanan that of Cornelius, Messrs. Swinburne and Morris the parts of Rosencranz and Guildenstern, Mr. Rosetti that of Osric, and Mr. Robert Lytton that of 'A Gentleman.' It will be seen that we have left no place for Mr. Browning, who may be said, however, to play the leading character in his own peculiar fashion on alternate nights."
We doubt if one out of the enormous number of readers on whom Mr. Buchanan is modest enough to count, will discover that a writer who accuses Mr. Rossetti of copying him, and classes himself along with Mr. Matthew Arnold, is not praising his own poems. As Mr. Strahan has taken refuge in the columns of a contemporary, we must decline to follow him; but Mr. Buchanan must be easily contented if Mr. Strahan's "vindication" satisfies

### Literary Gossip.

In our number for January 6 we shall publish a sketch of American Literature during 1871.

Mr. George Cruikshank has in preparation an Autobiography.

Field, by Dr. Sadler. Mr. Field was widely known, not only as a solicitor and a law reformer, but also as a lover of art and artists, and a most zealous promoter of the Fine Arts.

THE translations of M. Taine's 'Notes on England, which have appeared in the Daily News, will shortly be published in a collected form, with additions, and with an introduction, giving an account of M. Taine's life and works, by the translator, Mr. W. F. Rae.

WE are glad to hear that Mr. Murray has secured the services of Mr. J. H. Hessels in aid of the editor of his Middle-Latin Dictionary, so long announced and so much wanted. The work is intended to be much more than an abridgment of Ducange.

MR. JOHN TRAFFORD has undertaken to edit for the Early English Text Society the set of Gospel Narratives, with illustrative stories, in the grand Vernon MS. at Oxford, of the end of the fourteenth century.

THE Cambridge University Library re-opened yesterday, Friday, after the quarterly closing. The Bodleian will re-open on the 1st of January, and the British Museum Reading-Room will be closed from the 1st of January to the 7th of January.

THE first issue of the Chaucer Society is expected to be ready in the third week in January. It will consist of six texts of the Tales of 'Melibe,' 'The Monk,' 'The Nun's Priest,'
'The Doctor,' 'Pardoner,' 'Wife of Bath,' 'Friar,' and 'Summoner,' completing above one-half of the 'Canterbury Tales.' The rest of half of the 'Canterbury Tales.' The rest of the coloured figures of the Tellers of the Tales, from the Ellesmere MS., will be included in the issue.

THE last addition to the most useful Class-Catalogue of Manuscripts in the British Museum consists of three volumes of Chronicles and Histories, arranged according to countries, and in order of time. It is, as inspection has satisfied us, an admirable piece of work, and has been done by Mr. E. Maunde Thompson, one of the officers of the Manuscript Department.

A CORRESPONDENT informs us that the tale entitled 'Une Histoire Vraie,' and signed "E. Vautier," which appears in the Revue des Deux Mondes for December 5th, is, with a few alterations of names and places, a free-a very free -translation of a tale by the author of 'John Halifax, Gentleman, entitled 'The Double House,' printed many years ago in Fraser's Magazine, and afterwards republished in a volume called 'Nothing New.' French writers must be in sad need of material when they resort to such practices.

An address was delivered, by Mr. J. Rhys, Fellow of Merton College, Oxford, as President of the Gordofic Eisteddfod, held at Liverpool on Christmas-day, which will, we understand, be published shortly.

MR. T. C. TURBERVILLE, the editor of the English Independent, was seized with paralysis, and died on Sunday last, aged forty-six.

THE first publications of the Early English Text Society for 1871 will be, for the original series, 1. Old English Miscellanies, edited by the Rev. Dr. Richard Morris, and containing 'A Bestiary,' 'Old Kentish Sermons,' 'A Passion,' two texts of the 'Proverbs' of Alfred, of 'Death, &c.,' and other poems. 2. King Alfred's version of 'St. Gregory's Pastoral,' MESSRS. MACMILLAN & Co. will shortly publish a Memorial Sketch of Mr. Edwin Part II., edited by Henry Sweet, Esq., of

Baliol, with an account of the characteristics of the Anglo-Saxon of Alfred's time. For the extra series—1. The rare 'Thirty-one Epigrams,' 'Voyce of the Last Trumpet, &c.,' by the Puritan printer and preacher, Robert Crowley, about 1550 A.D., re-edited by J. M. Cow-per, Esq. 2. Chaucer's 'Bred and Mylk for Children,' or 'Treatise on the Astrolabe,' re-edited from the best MSS., by the Rev. Walter W. Skeat. 3. 'The Complaynt of Scotland,' a famous book on the condition of that country, with a list of its popular stories, songs, and dances, re-edited by James A. H. Murray, Esq. Three of the books are already printed, the rest are expected by the middle of January.

A NEW Grammar of the English Language, in Armenian, has, according to the Levant Herald, appeared at Constantinople, composed by Dr. Armenag Assadorian, a man of high literary and philological culture. The author, who studied in the Bebek College at Constantinople and in the United States, was induced to write this grammar by his conviction of the truth of Schlegel's doctrine as to the practical value of the English language. He unfortunately died in Egypt, whither he had gone for his health. The same journal notices another example of the attention paid by this enterprising and progressive people to our language in the announcement of an Armeno-English pocket dictionary, by Mr. Hagopian, late librarian to the British Literary and Scientific Institution. Dr. Assadorian's grammar contains short sketches of English history and literature.

THE prizes of the Académie Française for poetry have been awarded to Madame Sophie Hue, for a collection of poems, entitled 'Les Maternelles'; and to M. Octave Ducros, for a volume of 'Nouvelles Poésies.'

THE Prix Gobert has been awarded to M. Mortimer-Ternaux, for his work on the 'Histoire de la Terreur'; and the second prize to M. Nettement, for 'La Conquête d'Alger.'

HERR HARTWIG has published an answer, entitled 'Schiller als Plagiarius,' and addressed to Prof. Protonotari, defending Schiller from the charge of plagiarism brought against him in the Nuova Antologia.

Dr. J. FRIEDRICH has published the second part of his 'Documenta ad illustrandum Concilium Vaticanum anni 1870.'

SIGNOR P. G. MAGGI lately read before the Lombard Institute a paper on Stefano Surrigoni, a Milanese poet, contemporary of Chaucer. The latter is mentioned in terms of praise by the Italian poet.

Antonio Maschio, a Venetian gondolier, has published a little work on Dante's Divina Commedia, which he dedicates to Prof. Alberto Errera, who has done so much in Venice in the cause of education.

A New work on the history of Milan, by Cesare Cantù, entitled 'Milano, Storia del Popolo e pel Popolo,' is an enlargement of his former works on the same subject. It contains a description of Milan and a general sketch of its history, with notes on its institutions, customs, commerce, and arts.

A NEW paper has been established in Paris, entitled Le Moniteur Universel de la Librairie Ancienne et Moderne; it also treats of engraving, music, and other matters.

of

#### SCIENCE

The Lichen Flora of Great Britain, &c. By the Rev. W. A. Leighton, B.A. (Shrewsbury, printed for the Author.)

THE increased attention paid of late years to the study of the so-called cryptogamic plants is one of the most encouraging signs of the times, so far as botany is concerned. probability, the clue to much in the life-history of the higher plants that is now obscure is to be found in the investigation of the structure and ways of life of the lower ones. ject is one just now of unusual interest, in view of the controversies raging as to the spon-taneous development of organisms and the "germ" theory of disease. These are questions upon which we do not care at the moment to enter, though it is worth noting, as an illustration of how much we have yet to learn, and therefore how crude must necessarily be our speculations on such matters, that it is not even settled beyond dispute what is a lichen and what a fungus. We are not alluding now to those extremely simple forms, in which uncertainty is pardonable, owing to the absence of anything like satisfactory points of distinction, but to those comparatively highly-developed forms in which the spores, the equivalents of seeds, are contained in elongated cells or "asci." Some of these have been reckoned as fungi and some as lichens, while, even among algæ, there are plants which would seem, for aught we yet know, to be equally well placed in either of the other two divisions. Mr. Leighton's book, however, enters into none of these questions. It is a matter-of-fact descriptive list of our British lichens, arranged after the method of Nylander, with the addition for each species of the synonymes thereto belonging, and an indication of its geographical range and its chemical reaction. It is, therefore, a work of reference for the advanced student, and to him will prove of great value, though the author has not studied the convenience of his readers so much as he might have done. The absence of an index of species is almost unpardonable in such a book, which presents a most unfavourable contrast in this particular to the serviceable little catalogue of lichens, published last year by the Rev. James Crombie. under the title 'Lichenes Britannici.' Again, if we compare, as we have a perfect right to do, Mr. Leighton's work with books of a similar character, — for instance, with Mr. Cooke's 'Handbook of British Fungi,' recently published, we can but be struck with the facilities and aids offered by the lastnamed author to those seeking information through his pages, and the meagre way in which such help has been afforded in Mr. Leighton's 'Lichen Flora.' Let a student of average botanical attainments, but with no special knowledge of fungi, set to work to consult Mr. Cooke's 'Handbook,' and the chances are that he will speedily find what he wants, or at any rate obtain much collateral information, which will ultimately lead him to the discovery of the immediate object of his search. On the contrary, an ordinary botanist, with only a general knowledge of lichens, will find Mr. Leighton's 'Flora' almost a sealed book to him. He will find comparatively few helps on his road in the way of analytical keys or indices, and he will be staggered by a multi-

tude of terms of which no explanation is given, and which assuredly are not to be found in ordinary botanical text-books or glossaries. In all these respects the work compares unfavourably with the excellent little manual of Saxon lichens drawn up by Dr. Rabenhorst, and in which, moreover, are to be found careful details as to the size of the spores, a point of some importance in the discrimination of species, though probably overrated, to which circumstance, probably, may be attributed the little stress laid on it by Mr. Leighton; though it seems strange that the colour reaction, which we believe to be quite as variable, if not more so, according to age, station, &c., should be considered as of more value than the size of the spores. Mr. Leighton's lengthened study of these humble plants and his former publications concerning them have long raised him to the highest rank among our small band of lichenologists; and although we have felt it incumbent on us to point out some of the defects in his recently-published volume, we would not in the least be thought to speak disrespectfully of an author, the foremost of his kind in the country. We would only counsel him to publish a companion volume, illustrated with a few woodcuts, and containing a clear, concise description of the structure of lichens, an explanation of the terms applied to their several organs, and an analytical synopsis of the genera and sub-genera. Such a volume would increase the value of 'The Lichen Flora' tenfold.

A Handbook to the Mineralogy of Cornwall and Devon, &c. By J. H. Collins. (Truro, Heard & Sons; London, Longmans & Co.)

THERE is no district in the world, of so limited a character, which contains so great a variety of mineral products as that portion of Devonshire which lies to the west of the river Exe, and the county of Cornwall. This, the ancient Danmonium, was famous for its metalliferous products when Cæsar wrote, and, at a still earlier period, the Cassiterides, or Tin Islands of the West, were sought for eagerly by the ancient navigators. It has been too hastily asserted that the Scilly Islands were indicated by the Cassiterides. The fact, however, is that no tin exists in the islands of Scilly, and the indications of any workings in search of that rare metal are of the most insignificant cha-

From the sea Cornwall itself might readily be mistaken for a cluster of islands, and there are numerous indications remaining to prove how jealously the ancient Cornish people guarded their tin grounds, and that the ancient merchants - Phœnician probably - were not allowed to approach beyond certain small islands, described by Diodorus, and called by that historian the Iktin, which exist around this western coast. St. Michael's Mount has been generally admitted to be one of these islands, because the conditions described by Diodorus are still preserved. Looe Island, situated near the port of Looe, and St. Nicholas's Island, in Plymouth Sound, and some others, are only slightly changed in their physical conditions; and probably the last named received the tin from Dartmoor, while Looe Island took that which was gathered in the valleys and moorlands around Liskeard and St. Austell-St. Michael's Mount being the storehouse for all West Cornwall.

We have been led into these remarks, not as bearing in any way on the book before us, but as indicating the existing proofs of the exceedingly high antiquity of mining in this western peninsula. This, of course, points only to the production of tin, and probably of gold. In the alluvial deposits, which were formerly almost the only sources from which tin was obtained, gold also was found; and up to a very late period the "tin-streamer" carried with him a quill, in which he preserved the particles of gold which he found in the "tin streams." Those have been nearly all exhausted of the tin they once contained, and mines are now worked to the depth of 1,800 feet for this metal, which is produced so largely that the value of the tin ore obtained last year was about one million sterling. Gold, tin, copper, lead, silver, zinc, antimony, manganese, pyrites, cobalt, nickel, bismuth, and iron, amongst the useful minerals, are found. The ores of many of these metals, in nearly all their varieties, are discovered, and, amongst the rarer minerals, Cornwall produces molybdenum, chromium, tungsten, uranium, and some others. There is not, therefore, another district in the world producing at the same time, such an abundance of useful minerals, and so curious a variety of such as illustrate the beautiful geometry of nature, and are fitted to adorn the cabinets of

In producing a Handbook to the mineralogy of such a district, Mr. Collins, who has been for some time a most successful teacher of science to the working miner, has performed a work which has long been desired. The labour which has been bestowed upon the production of this book has been very great, and the care with which the author has prosecuted his inquiries is proved, by the extensive lists of the localities of minerals given, and, so far as we have been enabled to examine

them, their general correctness.

To the mineralogist this Handbook must prove a most useful guide to localities, from which he may seek to enrich his collections. To the student it will be still more valuable as a work of reference, and sufficiently copious directions are given for pursuing the study of minerals by the aids of science. practical mine-agent this Handbook will prove an exceedingly handy volume, relieving him at once in any mineralogical difficulty which may arise, and directing him to localities in which he may find examples to compare with any rare minerals that may be discovered in the workings under his charge. The intelligent tourist will find that this book will add largely to the interest of his tour through Cornwall and Devon, by directing him at once to localities in which rare examples of nature's subterranean wonders are to be found in all their beauty.

Experimental Mechanics. By R. S. Ball, A.M. (Macmillan & Co.)

This is a handsome octavo volume, containing the substance of a course of evening lectures delivered to an audience chiefly composed of artisans, in the Royal College of Science, recently founded in Dublin. The subjects selected are eminently practical, and well illustrated by experiments, which are depicted in a series of magnificent woodcuts, not so finely finished, perhaps, as some of the best French specimens, but admirably clear, bold, and in good relief—models, in fact, of what ought to be aimed at in scientific illustrations. The screw (fig. 45) must, however, be excepted

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from this commendation, and the forms of the strained beams (figs. 51, 55) might have been more correctly given. We cannot agree with Mr. Ball that inertia ought to be regarded as a force, and we think the introduction of the method of least squares into a book of this kind highly injudicious; but his style is clear and manly throughout, and we know no better book for interesting a workman in the study of mechanical

An Elementary Treatise on Statics. By J. W. Mulcaster. (Taylor & Francis.)

This book is a good elementary treatise on Statics. It is well arranged, and contains a large number of well selected and exceedingly well arranged examples. "I have found," says the author, "the examples. greatest benefit to arise from the use of graduated and classified groups of problems, each involving distinct statical principles, and, I find, making an impression on the student's mind otherwise not attainable with problems indiscriminately taken." This practical result of experience is very successfully embodied in the book, which is well calculated in every respect to introduce a learner to the study of Mechanics.

THE GOVERNMENT ECLIPSE EXPEDITION.

It was on the evening of October 26th that I left Southampton in the Mirzapore, the largest screw steamer in the fleet of the Peninsular and oriental Steam Navigation Company, with 131 passengers, of whom twelve were what the rest soon learned to call "philosophers." With us were also his Excellency Sir Patrick Grant, Lady and Miss Grant, and others, fifty of whom were bound for Malker Malkers.

At the head of the Eclipse Expedition is Mr. Norman Lockyer, and he and his band of astronomers will spread themselves from Jaffna, at the mers will spread themselves from Janna, at the northern end of Ceylon, to the western shore of India, along the line of totality of the eclipse, which will have been long passed when you get this letter, and which will take place on the 12th of December. The aim of this expedition is to set at rest any doubts which may now exist as to the true nature of the corona, or the red rays, flames and protuberances which are seen, specially and much to the greatest advantage, during eclipses of the sun. Mr. Lockyer, who heads the expedition, is well known for his work on astronomy, and for his spectroscopic discovery concerning the photosphere or outward envelope of the sun, which we now know, and shall know with perhaps greater certainty, to be an atmosphere of metallic gases.
Under Mr. Lockyer is a band of enthusiastic

workers. Dr. T. Thompson, the Indian botanist, workers. Dr. T. Thompson, the Indian botanist, acts as treasurer, and takes also part in the observations; Capt. Maclear, son of the eminent astronomer of the Cape; Capt. Tupman, of the Royal Military Academy; Mr. H. N. Moseley, son of Canon Moseley, and travelling tutor of Oxford; Mr. Friswell, son of Mr. Hain Friswell, the author, who has had much experience with the spectroscope; Mr. W. T. Lewis, a Fellow of Oriel; the Rev. R. Abbay, an Oxford physical student, who has before attended such an expedition; and Mr. Ferguson, jun. The artists attached, who will play a very important part in giving to the world play a very important part in giving to the world the results of this scientific expedition, are Mr. H. Holiday, draughtsman, and Mr. Davis, photographer, who has been supplied with an exceedingly fine set of instruments by Lord Lindsay, who was himself very desirous of accompanying the expedition.

There was little to chronicle on our voyag except the great kindness of Capt. Parish, of the Mirzapore, and the attention which all the passengers and crew paid to the philosophers. Science was never yet more honoured. After a rough passage through Biscay Bay, all went smoothly in the splendid ship. We got up our instruments, were obliged by the captain with a spare cabin as an instrument room, and at 4 A.M. every morning the company practised and worked. Each lectured and instructed the rest in his speciality. We practised ourselves in quickly taking observations

and in accurately recording them, and had as many field-days and reviews as possible. Capt. Parish is himself a man of science, and afforded Lorenzo Respighi, a famous Italian observer, with a special knowledge of the "red flame," upon which he has published a book. M. Janssen, the celebrated French astronomer, was offered a passage by the English Government, but we hear that he has gone out at the expense of his own Government, and for independent observation.

At about half-past 2 P.M. on November 8th, the Mirzapore entered the canal, and anchored at Suez at noon, on the 10th. The canal is a grand work indeed, especially for English commerce, but from the great length of our ship we "bumped" four-teen times in forty miles. These touches of the teen times in forty miles. These touches of the shelving banks were mostly slight affairs, and perhaps as much owing to the ignorance of the pilots, who would have been almost useless but for the extreme care of the ship's officers. We glided gently and majestically, for the most part, through the silent Desert, saw a caravan of pilgrims wait-ing to pass the canal, and came abreast of the great towns that have magically risen since the work of Lesseps has been completed. At the Bitter Lake, which has been dry for centuries, but is now, thanks to the canal, an inland sea, and very picturesque, we found the waters as bitter as heretofore. Is the secret in the sand?

Here we are at the Oriental Hotel, Galle, and I have just time and space to send you all that you will care for, i.e., the mapping out of our destina-tion. We hear that Janssen has arrived and has chosen India vice Ceylon as the scene of his obserchosen India vice Ceylon as the scene of his observations. Thereto our chief parties will proceed as follows: — Baikul or Ootacamund: Mr. J. N. Lockyer, Dr. Thompson, Capt. Maclear, and Mr. Davis, photographer. Gunote or Manantody: Mr. Friswell and the Rev. R. Abbay. Poodocta: Signor L. Respighi and Mr. Holiday, the draughtsman. The Serindeb started at 3 P.M. today, taking Capt. Tupman and Messrs. Lewis, Moseley, and Ferguson; the two former to observe at Jaffna, the two latter at Trincomalee. I hope in at Jaffna, the two latter at Trincomalee. I hope in an ensuing letter to send you some slight sketch of the results of these observations. All that the various Governments have done has been admirable. Admiral Cockburn placed his flagship, the Glasgow, at the disposal of Mr. Lockyer and his party. The Home Government voted us 2,000l. for the expenses; the Madras and Ceylon Governments give 15,000 rupees and supplies of tents, carriages, servants, cooks, soldiers, and two ships, the Glasgow and the Serendib; and all who have met us have exhibited the utmost courtesy towards our

### SOCIETIES.

ROYAL.—Dec. 21.—The President in the chair.

—The following papers were read:—'Contributions to the History of Orcin, No. II., Chlorine and Bromine, Substitution Compounds of the Orcins,' and 'Note on Fucusol,' by Dr. Stenhouse.—'On some Recent Researches in Solar Physics, and a Law Regulating the Time of Duration of the Sun-Spot Period,' by Messrs. W. De la Rue, B. Stewart, and B. Loewy.—'On the Telescopic Appearance of Encke's Comet,' by Mr. W. Huggins.

ROYAL SOCIETY OF LITERATURE.—Dec. 21.— Major-Gen. Sir C. Dickson, V.P., in the chair. —Dr. C. M. Ingleby read a paper 'On a Capital Joke recorded by Suetonius,' in which he suggested a new explanation for words recorded by that author to have been used by Ælius Lamia, and which had been previously discussed at some length by Scalinger, Casaubon, and De Quincey.— Mr. Vaux gave an account of a large collection of Roman brick-stamps lately collected in Rome by Mr. J. H. Farker, and presented by him to the University of Oxford.

Numismatic. — Dec. 21. — W. S. W. Vaux, Esq., President, in the chair.—Mr. Sim sent for exhibition impressions of a silver coin of

Alexander of Epirus, struck at Tarentum, and of a silver coin of Naxos, in Sicily, in fine preservation: obv. head of Dionysos; rev. Faun. Mr. Sim also contributed a short account of the Dornoch Treasure-trove, which consisted of one Scottish penny sure-trove, which consisted of one Scottish penny of Alexander III., seventy-six English pennies of Edwards I., II., and III., and three foreign sterlings.—Mr. Henfrey exhibited, on behalf of Mr. Mackensie, of Dornoch, a set of English silver coins of Edwards I., II., and IV., Charles I. and II., and a Bactrian copper coin of Azes.—Mr. Vaux exhibited, on behalf of Mr. Sherman, impressions of six Carlesing and State Content of the Content pressions of six Carlovingian coins found at Mullaboden, Ballymore Eustace, county Kildare, in March, 1871.—Mr. B. V. Head exhibited enlarged plates of a set of fine Greek coins of Kroton, Heraklea, Thasos, Elis, &c., printed by the new Heliotype process.—Mr. A. J. Evans communicated a paper on a find of some two hundred coins of Edwards I., II., and III., which was brought to light about three years ago by some workmen in digging the foundation of a house in St. Clement's, Oxford. Mr. Evans, after a detailed and careful examination of this hoard, arrived at the conclusion that the usually accepted distinction between the coins of the first three Edwards, according to the more or less lengthened form of the King's name and titles upon the obverse, must be considerably modified by the consideration of the style, weight, &c., of the coins themselves, and by documentary evidence bearing upon the ques-tion.—Mr. Neck made some remarks upon Mr. A. J. Evans's proposed new classification of the above-mentioned coins, in the course of which he expressed his opinion that it was based upon a more scientific theory than that which has generally been adopted.

CHEMICAL.—Dec. 21.—Prof. Williamson, V.P., in the chair.—The usual business of the Society having been transacted, the Chairman announced that the celebrated Italian chemist, Prof. Cannizaro, had consented to deliver the Faraday lecture.—A paper was then read, by Mr. H. Bassett, 'On Eulyte and Dyslyte,' two beautifully crystalline compounds, obtained by the action of nitric acid on citraconic acid, a product of the dry distillation of citric acid. The two substances both contain citric acid. The two substances both contain nitrogen, but owing to the comparatively small quantity obtained, namely, somewhat less than two ounces from thirty pounds of citric acid, the author has, as yet, been unable to thoroughly investigate their nature.—Prof. Armstrong also read a paper 'On the Nitration Products of the Dichlorophenolsulphuric Acids,' being a continuation of his researches on the nitrochlorophenolsulphuric acids,' tion of his researches on the nitrochlorophenols.

MEETINGS FOR THE ENSUING WEEK.

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J. C. Brough.

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Prof. Tyndall.

Royal Academy, 8.—'Painting,' Mr. C. W. Cope.

Sar. Royal Institution, 4.—'Ice, Water, Vapour, and Air,' V., Prof.

Tyndall.

### Science Gussip.

THE Scottish Arboricultural Society held its eighteenth annual general meeting on the 1st of November, when Mr. Robert Hutchison, of Carlowrie, delivered the address, which has just been circulated. It is noteworthy as being the medium for conveying a new theory, "that there is a periodicity in the circulation of sap in trees, both conferous and hard wood, and perhaps in vegetation generally during these months when we are tion generally, during those months when we are accustomed to look upon Nature as dormant, and her ordinary functions as suspended, and that this periodicity is caused and regulated by lunar influence." The italics are the author's.

The use of asbestos as a piston-rod packing is now engaging the attention of engineers. It is stated that friction has no appreciable effect on the asbestos packing, and howsoever great the pressure of the steam, or howsoever high the temperature may be, this packing seems to be unaffected.

It is worthy of note that in 1852 a considerable sum of money was left by Mr. Thomas Brown to the University of London, for "founding and upholding an institution for investigating the diseases and injuries of animals useful to man." The Committee of Directors have secured ground in the Wandsworth Road, on which an hospital for animals has been built, and to this is added a well-furnished laboratory, which will be epened on the 1st of January, Dr. B. Sanderson having been appointed the Professor, and Dr. E. Klein the Assistant-Professor.

THE Western Chronicle of Science, for December, reaches its twelfth number. It contains a valuable paper on 'Machinery for Dressing Ores,' and other general notices of interest to the miner.

THE Government of India has offered 100*l*. for a simple medical manual, for the use of officers whose duties take them far from medical aid.

Mr. Gamble, the Government gardener of the hilltown of Darjeeling, in India, has been sent to Sikkim, to collect plants on the Snowy Range, partly for Kew. Dr. Hooker was a former explorer of Darjeeling and Sikkim.

The following account from the Times, of rockboring in Cleveland, speaks promisingly for the future of boring machinery:—"On the 7th of October the work was commenced with Capt. Beaumont's diamond boring apparatus; the depth already reached is 650 feet. In two days, working during daylight only, the boring tool passed through 50 feet of rock. The diamonds are arranged in the crown of the borer, so as to cut a clean circular groove round a core of an inch diameter, which is brought up from time to time, and shows exactly the nature of the strata perforated."

The salary of Dr. W. W. Hunter, as Director-General of Statistics to the Government of India, is 1,800% per year, besides travelling and office allowances.

An experimental laboratory and workshop, which has just been constructed at the school Des Ponts et Chaussées, Paris, may be referred to, as one of the most complete scientific establishments for promoting the study of every branch of knowledge bearing upon the progress of civil engineering. If, in the attempts which are being made to organize a Technological School at South Kensington, something like this were aimed at, the benefit to the country would be great, and no existing institution would be interfered with.

M. Müller, the architect of the workmen's town at Mulhouse, and Professor of the Central School, is elected President of the Society of Civil

Engineers of Paris for 1872.

THE Agricultural Economist publishes as a supplement a coloured chart, giving the proportions of flesh-forming and fattening materials, and the manurial value of the residue of feeding stuffs. We suspect a want of close exactness in the lengths of some of the coloured lines given, but it is clearly a very useful indicator of the values of foods for cattle.

Mr. R. Pearce, of Swansea, has recently visited Colorado, in which country he has discovered pitch-blende and autunite. The discovery of these Uranium ores is important, as the supply of them is

very limited.

The Annual Royal Statistics of Norway (Statistisk Arbog for Kongeriget Norge), for the years 1870 and 1871, by Dr. O. J. Brock, have just been issued. These volumes embrace a careful examination of the sea-coasts and the Isles of Norway, of their superficial areas and populations, of the temperature of the sea, of all meteorological phenomena, of the variations of magnetic intensity, lists of the forest trees and shrubs, the extent of ground occupied by the cultivation of the cereals and potatoes, together with statistics of the flocks and herds.

THE official returns of the Belgian Government give 13,697,118 tons as the quantity of coal extracted in 1870. Our own "Mineral Statistics," which have been delayed this year owing to the illness of the Keeper of Mining Records, but which are now nearly ready for publication, give the coal produce of the same year as more than 110,000,000 tons.

Les Mondes for December the 7th has an excellent letter, addressed to M. L'Abbé Moigno, by M. Sevoz (engineer at Ykouno, Japan), 'On the Mineral Riches of Japan,' in which many important facts connected with the mining and metallurgic operations of the Japanese are given. The coalfield of Takasima is especially described, the explorations being carried out by a young Englishman, Mr. Frederick A. Potter, who was educated at the Royal School of Mines.

#### FINE ARTS

The SOCIETY of PAINTERS in WATER COLOURS.—The WINTER EXHIBITION of SKETCHES and STUDIES is NOW OPEN, at their Gallery, 5, Pall Mail East. Ten till Five.—Admission, is. Gas. ALFRED D. FRIPP, Secretary.

GUSTAVE DORS-DORÉ GALLERY, 35, New Bond Street.— EXHIBITION of PICTURES, including 'Christian Martyrs,' 'Monatery,' 'Trumph of Christianity,' 'Francesca Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

ELIJAH WALTON'S ENTIRE COLLECTION of OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

ART POTTERY.—ORIGINAL PAINTINGS on POTTERY, by Coleman, Bouquet, Solon, &c., ON VIEW for a Short Time at T. M'LEAN'S NEW GALLERY, 7, Haymarket.—Admission on presentation of Address Carl.

OIL PAINTINGS of the BRITISH and FOREIGN SCHOOLS.— A Choice Collection of Oil Paintings, mostly fresh from the Easela of the different Artists, are now ON VIEW at T. M. LEAN'S NEW GALLERY, 7, Haymarket.—Admission on presentation of Address

Croydon Church, Past and Present. By J. C. Anderson. Illustrated. (Printed for the Subscribers.)

Mr. J. Corbet Anderson has a genuine affection for his subject, -a subject that has a noble history. Times are changed since the days when a "Croydon collier" meant a dealer in fuel, the fuel being wood.
"Croydon Church" is, of course, in the
sense of our author, Croydon Old Church, -that stately edifice which stood with its fine pinnacled tower close to the Wandle, and with the fragments of a superb archiepiscopal residence almost by its side,-fragments which comprise a hall with a fine open-timbered roof, a structure of Henry the Seventh's or his son's days. Although the hall served for a bleaching-house, and the neighbouring chapel was for a long time used as a school-room, yet still, before Croydon became smoky, it was, with its giant trees, that guarded the ruined palace and the parish church, its sparkling river and expansive sward, most enjoyable. Half-a-score of neighbouring towns surpassed the place in the historical interest of their ancient buildings and the grandeur of their situations; still, the stately look of the neighbourhood of the church at Croydon was undeniable, and on a sunny, breezy day the trees, the river, the church and palace-ruins, might challenge any English town to match their cheerful English look.

Nearly all that was properly mediæval had disappeared from about the "Old Church" at Croydon; and not even when the place was burnt were remains of that Saxon edifice found, which must, as Mr. Anderson not unfairly urges, have stood here, because the will of Byrhtric and Elfswithe, A.D. 960, mentions "Elfsie, the priest of Croydon,"—we say not unfairly urges, although a parson does not always involve a church. Mr. Anderson might have saved himself a good deal of trouble in

trying to prove that there existed a church at a place like Croydon at the time of the compiling of Domesday Book, yet it is as well to know that in that record the town is credited with a church. A fragment of what our author calls Anglo-Norman, once part of a capital, seems to us likely to be of more ancient date; its volute, with rudely-shaped axe-work, is almost classical enough to have had an "Anglo-Saxon" origin, and was most probably wrought a long while before the Conquest: its style is more like the Romane Sécondaire of the French antiquaries than what we are accustomed to call the Anglo-Norman. The ruins of the burnt church contained a greater number of fragments of what is known to have been the second, and might have been the third or fourth church which stood on the island of the Wandle.

We are of opinion, judging from the en-

graving of it in this book, that the head of a lady wearing a reticulated head-dress, Fig. 11, which is classed with earlier works, cannot be dated before the reign of Henry the Sixth. Fig. 12, which Mr. Anderson calls "an ancient sepulchral (1) stone with chamfered edges," looks more like a drawing of a consecration cross. Fragments of the Early English building which once stood here and formed the whole or a large portion of the church, and morsels of Decorated work, attest the activity of several centuries. The "Old Church" was Perpendicular, and stood on the foundations of a still older edifice, -foundations which have the forms of a large Early English church, and by their extent declare the importance of the town, as it existed not less recently than six or seven centuries ago. Although covering the same extent, this church could not well have been so lofty as the recently destroyed structure,-at least its buttresses were very much smaller than those which stood in their places, yet some parts of the solid walls above ground may have pertained to the Early Eng-lish structure, at any rate an early Decorated window had been inserted in place of one that was still older. It is probable that the walls of the burnt church had been raised at some distant period; at any rate, it is certain that traces of a roof of low pitch were found on the wall of the tower. Vestiges of colour were found in portions of the interior of this structure, and occurred, among other places, on the splays and jambs of the windows. It is supposed that the work of rebuilding this church, or of altering the more ancient edifice, was begun in the time of Archbishop Courtenay, c. 1382, and that the work was completed in the time of Chicheley, the founder of All Souls' College, Oxford, c. 1414. The arms of both these pre-lates were carved on the north and western entrances, respectively. The architectural character and details of the church, except as regards its plan, for that retained the form of an Early English building, indicated by its extent the importance of the town of Croydon in the fifteenth century. This appears to be confirmed by the fact that there is no record of the consecration of the church at the later, Perpendicular, time: the Canon Law did not enjoin consecration of a church unless it had been destroyed by fire, desecrated, or built on unconsecrated ground. The inference is, therefore, that the church was merely an adaptation of an older one. This quite agrees with the existence of remains of an old church in the

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ereion the later-built walls; the size of the work remained the same on the ground, the walls were raised, and a south porch, two chantries at the east end, and a vestry were added.

The interior of the burnt church was a grand one, with a noble chancel arch, aisles, and nave; the roof was enriched with corbels and brackets of carved stone, nearly all of which were characteristic of the period during which they were executed; and in no sense "rude," as Mr. Anderson calls them,-that is, if we bear in mind their positions and purposes,-but, on the contrary, they were remarkable for spirit of execution, and were full of fancy and humour: they were far superior in artistic qualities to the majority of modern reproductions of the like kind. It would seem that, like most churches of large size, that of Croydon was formerly rich in stained glass, at least Aubrey records that a rascal, "one Blesse, was hired for half-a-crown per day to break" such windows. The building had been for more than three generations highly reputed on account of the fineness of its organ, the best example of Avery's skill. As is frequent, a huge St. Christopher was formerly painted on the south wall, with figures, presumably representing Edward the Third and Queen Fhilippa. Several other mural decorations of interest had been from time to time brought to light during suc-cessive reparations and alterations, among which was a very fine example of St. George about to encounter the Dragon, of the fourteenth century, as Mr. Anderson thinks, but, as it seems to us, looking at Mr. Anderson's sketch, rather of the beginning of the following age. After having had a narrow escape of being consumed by fire in March, 1735, through the carelessness of plumbers, who had been at work at that time on the roof, the church was finally reduced to a mere shell by a fire, which originated from the reckless placing of a flue pipe, part of the warming apparatus, too near to the woodwork of the roof. As usual, this pipe was overheated, so that in a few hours the appearance of Mr. G. G. Scott, or his assistants, on the field, and the re-building of the place, were inevitable. With the reconstructed edifice, although it is a fine work of its kind, and in most respects honourable to those concerned, we have little or

Mr. Anderson gives a full account of the conflagration, its causes and effects. He adds an elaborate history of the Advowson, including notes on the Rectors, Vicars, &c. In 1550, Edward the Sixth granted the rectory to a layman, from whom it descended, after various changes, to the late owner, whose representatives sold the chancel of their own church to the inhabitants of Croydon. Among the famous bishops whose consecration had taken place in this church were Thomas Goodman, of Ely, and Myles Coverdale, of Exeter. Among the rectors of Croydon whose names are still honoured was Richard Aungerville, of Bury, author of the 'Philobiblion,' better known as Richard of Bury. Our author has laid the parish register of Croydon under contribution, and produced fac-similes of its manuscripts. These begin with a baptism in

us on account of his 'Ship of Fools,' who wrote of his own youth as spent in "Croidon towne"; Archbishops Grindall, Whitgift, Abbot, Sheldon, Wake, Potter, and Herring. The monuments of Grindall, a fine sculpture commemorating Mrs. Bowling, by Flaxman, and of Copley, the painter, were here; Archbishops Whitgift, Warham, Sheldon, Wake, Potter, and Herring, all had monuments of more or less interest. We can warmly recommend this handsome volume to those who care for monographs. To architects it has special interest, on account of its dealing with both the old and the reconstructed churches of Croydon.

### 'THE WOLF AND THE LAMB,'

A CORRESPONDENT enables us to correct the statement we recently made in our obituary notice of J. H. Robinson, the engraver, to the effect that Mulready, in benefiting the Artists' Fund to the amount of about 1,000*l*., through J. H. Robinson's engraving from 'The Wolf and the Lamb,' surrendered what was practically of that value to himself. We had heard this from a friend of Mulready's later years. The facts, however, are as follows, and detailed in Note C, p. 375, of Mr. John Pye's 'Patronage of British Art.' At a meeting of the Artists' Fund, January 29, 1823, Mr. Pye, one of the most active promoters of the society, pointed out that the society might, with its numbers and the abilities of its members, do much to promote the objects it had at heart, much to promote the objects it had at heart, particularly by the production and publication of prints. He showed how profitable two prints had proved, one of which, that after Clennell's 'Decisive Charge of the Life-Guards at Waterloo,' had then yielded 1,800l. profit, the other by Raimbach, from Wilkie's 'Village Politicians,' remained still in demand after 1,600l. had been earned by it. Mr. Pye proposed the envaring of a plate. This was agreed to, and graving of a plate. This was agreed to, and Mulready obtained the King's permission to use his picture of 'The Wolf and the Lamb,' and the Fund employed J. H. Robinson to produce, for 840l., the fine plate, impressions from which are well known to all of us. The result was, all things told, a gain to the Fund of 1,009l. 3s. 2d. Mulready did not bestow the copyright of his picture; there was legally at this date no such right, but a right existed, under "Hogarth's Act," in prints only. Before this time not more than two plates, those after Wilkie and L. Clennell, which are above named, had been L. Clennell, which are above named, had been published as private speculations. In 1819 Mr. J. O. Robinson bought the stock of Boydell's prints, and, in connexion with Mr. Hurst, began publishing English engravings. In 1822 the former contracted with Sir Thomas Lawrence to pay him 3,000l. per annum for the privilege of having plates engraved from his paintings. In 1825 Messrs. Hurst & Robinson failed, consequently their contract fall through and for many very their contract fell through, and for many years their contract fell through, and for many years nothing more was heard of copyright in pictures. It was in 1823 that the Artists Fund project was begun; in 1828 the print of 'The Wolf and the Lamb' was published. As, notwithstanding the sale of this picture to the King, Mulready was not yet a very fortunate artist, he was not unwilling to enhance his reputation by the print. Accordingly, although the Fund was benefited by Mulready's means, he could not be said to have sacrificed a right which did not legally exist. His services were, however, so valuable to the Fund, that in 1823 the greater number of the members of the society presented to him a handsome silver cup as an acknowledgment, and testified to their appreciation of his goodness in a manner which was honourable to all concerned.

the public on Monday next. The collection, although smaller than those of the last two years, will be of singular interest. It contains several pictures sent by Sir Richard Wallace.

WE referred last week to the water-colour drawings presented by Mr. William Smith to the nation, which, when added to the collections at South Kensington, will render the series of watercolour paintings exhibited there historically complete. It should be stated that Messrs. Smith and R. Redgrave agreed to select a date for the con-clusion of this series; they decided that a period shortly subsequent to 1805, when the Society of Painters in Water Colours was established, was Mr. Redgrave from Mr. Smith's collection are eighty-six in number, and include 'The Asylum for the Deaf,' by John Collett (1725-80), a companion to Hogarth's 'Euraged Musician'; 'The panion to Hogarth's 'Enraged Musician'; 'The Entrance to Greenwich Park,' by James Miller; two subjects from Chaucer's 'Canterbury Tales,' by J. Mortimer (1739-79); 'A Landscape,' by A. Devis, dated 1773; 'A View near Dolgelly,' by J. Webber (1752-93); 'Llangollen Bridge,' by J. A. Gresse (1741-94); 'A Landscape,' by W. Barlow (1740-1800); 'Boxgrove Priory,' 'St. Botolph's Priory, Colchester,' and 'View at Godwinstow,' by M. A. Rooker; 'A View from the North Parade, Bath,' 'Whitehall,' and 'The Strand,' by T. Malton (1748-1804); six works by F. Wheatley, including the very interesting 'Interior of the Shakespeare Gallery'; 'The West View of Worcester Cathedral,' by J. Powell (did 1805?); works by G. Barrett, Cipriani, Serres, Dayes, Nattes, Shelley, J. Bourne, Isaac Cruickshank, De Loutherbourg, Hearne, including some capital specimens, Shelley, J. Bourne, Isaac Cruickshank, De Louther-bourg, Hearne, including some capital specimens, Ibbetson, Atkinson, W. Payne, B. West, Crome, N. Pocock, Rowlandson, Blake, W. Daniel, J. Varley, Pyne, Owen, and J. M. W. Turner. By the last are the following: 'A Blue Drawing,' unfinished, 'St. Alban's Abbey,' 'Tintern Abbey,' 1793, and 'A Waterfall.' It is understood that when further space is provided for the exhibition of the chronospace is provided for the exhibition of the chronological series of water-colour drawings another selection will be made from the magnificent gathering of Mr. Smith, in order to illustrate another period in the history of English Art. The Art Department is energetically preparing and arranging these drawings, so that the exhibition may be soon opened.

M. Despléchin, a popular scene-painter and decorator of the Opéra, Paris, is dead.

H. Regnault's pictures, 'Portrait of Marshal Prim,' and 'The Decapitation in the Alhambra,' both of which were exhibited in London, are proposed to be purchased for the Luxembourg. We believe that 'Salome,' by this painter, will be exhibited shortly in London. exhibited shortly in London.

THE luxury of Paris is evidently not stinted for want of money to purchase those costly decorative articles to which artists refuse the honour of being articles to which artists refuse the honour of being works of art, e. g., at a recent sale two magnificent chimney sconces, temp. Louis XVI., in bronze, sold for 19,000 francs; a time-piece, same period, sold for 9,100 francs; two cassolettes of bronze sold for 14,000 francs. On the other hand, pictures, probably not important examples of able artists' skill obtained prices which contrast with the above, M. Daubigny's 'Le Chemin du Hameau,' 1,610 francs; Decamp's 'Paysage d'Orient,' 3,500 francs; ranes; Decamp's 'Faysage d'Orient, 3,000 franes; Delacroix's 'La Mort d'Hassan,' 5,600 franes, &c. Nevertheless, better taste was illustrated by the following:—Troyon's 'Vaches buvant à une Mare,' 10,200 francs; a Portrait, by Terburg and Weenix,

THE Arundel Society has sent us a capital chromo-lithograph from the fresco by Raphael, styled 'Philosophy,' in the ceiling of the stanza of the Vatican. Although this transcript is a little too yellow, it is well and carefully executed, and it is one of the best of the numerous publications ### The private view of the Exhibition of Pictures by Old Masters at the Royal Academy takes place to-day (Saturday). The gallery will be opened to the form the best of the funderous patients by the Society. The Society. The Society. The Society intends shortly to publish a chromo-lithograph from Holbein's 'The Madonna of the Meyer Family,' at Darmstadt, the original of the picture now at Dresden, and a monograph on the work by Mr. Wornum.

#### MUSIC

Music and Morals. By the Rev. H. R. Haweis, M.A. (Strahan & Co.)

THE author of this book has been known for some time past as a writer in magazines upon musical topics, and he has now collected, with some additions, what he has written on music as an art, on the lives of some of its eminent composers, on the violin, piano, and, oddly enough, bells, giving us also a kind of bird's eye view of the state of music in this country. There is nothing new in the book, except the bells, and what there is in the volume that is valuable is expressed in language stilted, affected, and at times even unseemly. Why Mr. Haweis should write on music we cannot imagine, as he is by no means well informed on his subject; and we the more wonder he should have chosen such a theme as, from his opinion of music in England, he can scarcely hope to find any readers on musical art. England, he states, is not a musical country; her music is and has always been an exotic; we have no composers and no artists. Our Tudor musicians were Italian embroiderers. Humphrey and Purcell were largely French, not English; they did not write for the people—the people did not care for their music. Ballads represent our national music, which vibrates between "When other lips" and "Champagne Charlie." In England the people regard music as a pleasant noise and a jingling rhythm; "hence their passion for loudness and for the most vulgar and pronounced melody; and as English music is jingle and noise, so the musician is the noisemaker for the people, and nothing more." This state of things "has re-acted disastrously upon musicians in England, so that many of them are or become what society assumes them to beuncultivated men in any true sense of the word." But all is not lost; for when Mr. Haweis descends to the streets he has much to say about "Ballad-mongers, one-eyed harpists, asthmatic flute-players, organ-grinders, and the brass and other bands from 'Vaterland.'" There is some hope for us yet, seeing that German bands gain attention from the passers-by in the streets; and on this fact Mr. Haweis observes-

"A taste for penny ices proves that the common people have a glimmering of the strawberry creams which Mr. Gunter prepares for sixpence; and the frequent consumption of ginger-pop and calves'-head broth indicates a confirmed, though it may be hopeless, passion for champagne and turtle-soup."

The English young lady who does not take her walks in the streets is, unfortunately, without this chance of musical education: her singing of an English song we find thus described:

"She usually accompanies herself: she dabbles about the keys, and strikes a chord at the end of her song, always cutting out the closing bars, as not of the voice, voicey; but the room listens, and the room applauds. The maiden is happy; and Mamma thinks she requires no more singing-lessons."

In language of this kind does Mr. Haweis fill 574 pages with stale information, gathered from books that are at everybody's hand, and discussed in such a rough and rollicking fashion as to prove repulsive to the well-informed reader, and especially offensive to the right-minded artist or amateur.

Our author devotes very few pages to the subject which, as a clergyman and a scholar, he was especially bound to treat—the marriage

of music with worship. We shall not follow Mr. Haweis into his dissertation upon the Cathedral services. He is mistaken in supposing that the present musical movement is in their favour; it is the other way; it is for congregational music. His delusions with regard to Church music are astounding. "Modern music," he says, "is the last great legacy which Rome has left the world." "The Roman Rome has left the world." "The Roman monks created modern music." "At the Reformation music passed from fallen Rome to free Germany." Rome did not create artmusic, and the Roman monk was not first in the field. The Flemings were before Rome, and both Germany and Venice anticipated her. Mr. Haweis calculates the Roman period as extending from the days of Palestrina to those of Pergolesi, and utterly ignores the truly great man who made the real advance in music outside Rome. The founder of all modern music was Alessandro Scarlatti, whose compositions were circulated throughout Christendom, and made both Handel and Bach. Rome shut out the Opera, and hence the superiority of the Neapolitan, Venetian, and Bolognese schools of music. The author has a very strange theory with regard to the union of music and words, and also of music and the drama. He objects to a song with words, for the two together destroy the purity of each! Poetry and music, he says, are greater alone than in company. The Opera, he thinks, is not dependent on poetry, plot, or pictures, for we may relish a fine opera without knowing its language, its plot, or its situations. We can hardly understand such dense ignorance on the part of any writer professing to treat on the art and morals of music. All the delicate structure of modern melody owes its origin to the wonderful variety of language, rhythms; and the whole of the dialectic school of counterpoint,-that of Bach and Handel,-is founded on the laws of reasoning laid down in treatises on logic for the creation of continued and consistent composition. In fact, word-language has, from the very beginning of all things, been the nursery-mother of sound language. Mr. Haweis is certainly not a tone-poet; he forgets his Bible, ignores his classical education, and runs counter to the facts of all history and the teaching of all musical art. The Opera, he says, must die, and, in its place, we shall have the Cantata and the Oratorio. But the Cantata has been dead many and many a year. The Oratorio, he declares, will live "because it does not pretend to reproduce the situation" and hence, people like to see Mr. Santley as Elijah in a tail-coat and white-kid gloves. We know that when the Birmingham Committee were in treaty with Mendelssohn for the 'Elijah,' the composer's reply was, "If you have my oratorio, you must have a Prophet"; nor would he go to Birmingham with-out the late Staudigl as Prophet. He had stipulated also for Madame Jenny Lind, as the Widow and the Angel, and it is well known how he mourned over the absence of that great operatic prima donna, as well as dramatic and artistic singer of sacred music. As regards the question of the mise-enscène of an oratorio, let it not be for-gotten that the experiment of giving 'Israel in Egypt' with scenery and dresses at Covent Garden Theatre, nearly forty years since, was a great success as regards the public,

but was stopped by clerical intervention. The Passion-Plays in Bavaria and in Spain are an answer to Mr. Haweis's crotchets. What would he say to a ballet being danced on the high altar, as is the case on festival days in Spain. The author himself refutes his own theory of the "long-tailed coat and the white kid gloves," for in two long descriptions of 'The Messiah' and the 'Elijah,' penned in the style of a New York penny-a-liner, he reveals his feelings exactly as he would if he were recording a first performance of Verdi's 'Traviata' or 'Trovatore.' For example, on the chorus "He trusted in God" he observes, "We are here shown the outside world laughing them to scorn, and the vulgar rabble shooting out their tongues and mocking Him in harsh and abrupt staves of ribald irony" (there is nothing of the kind in this chorus), "till at last the disciple who stands by can bear the sight no longer: he himself turns away, overcome with misery, exclaiming, 'Thy rebuke has broken his heart.'" Of course, the disciple never said anything of the kind; it was the Prophet, years and years before, who said this; and Mr. Haweis, disregarding his ridiculous theory of the mésalliance of words with music, and his kid-glove theory, here treats the oratorio of 'The Messiah' as if it was an opera, and occupies page after page in describing it as such, in language which we had imagined no clergyman of the English Church would

torio of 'The Messiah' as if it was an opera, and occupies page after page in describing it as such, in language which we had imagined no clergyman of the English Church would willingly adopt.

The author treats 'Elijah' also as if the incidents were presented with all the scenic adjuncts. In fact, in the Earthquake Chorus we get the stage thunder and lightning; and Mr. Haweis altogether abandons his favourite theory, which is a pity, for it is about the only original idea in this rather bulky volume of 'Music and Morals'—we say original, for the plan and order of the book is a direct imitation of the well-known work of Dr. A. B. Marx, published in this country under the

Marx, published in this country under the title of 'The Music of the Nineteenth Century and its Culture.' Dr. Marx commences his treatise with the sensuous, physiological or emotional nature of music; so does Mr. Haweis. Dr. Marx passes on to the psychological, mental, reflective and defined emotional state of music; so does Mr. Haweis. Dr. Marx follows with the æsthetic biography of Bach, Handel, Haydn, Gluck, Mozart, Beethoven and Mendelssohn; so does Mr. Haweis. Dr. Marx reviews the history of the orchestra, and that of the piano; so does Mr. Haweis. The latter, being a clergy-man, might have added a chapter on organs and organ-music, such music having in past days been intimately connected with morals; but being a fanatic for bells, Mr. Haweis fills up seventy pages of his book with remarks upon chimes and clappers. Dr. Marx proceeds to sum up the state of music in this century with regard to professors and amateurs, vocal societies, social music, the people, the opera of the future, and even descends to "openair performances"; Mr. Haweis does the same, concluding with "vocal street music, balladsingers male and female, blind singers and nigger melodists." Dr. Marx's volume is the work of a scholar, musician and a philosopher, well versed in the theories of Kant and Hegel. There is scarcely a page by Mr. Haweis in

which we are not tempted to exclaim "Ne sutor ultra crepidam." "The shoe" of Mr.

Haweis is or ought to be the Church, and the

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"last" his congregation, and the right consideration of music in his mind ought to be, "How can I make music a joy to my flock?" Mr. Haweis expresses his obligations to the modern works by Bombet, Clément, Fétis, Hellborn, Hullah, Nohl, George Sand, Schoelcher, Liszt, Fleischer, and others, but he omits the name of Dr. Marx, to whom he is so largely indebted, and also that of Mr. Ruskin, to whom he occasionally refers in the body of his book.

The author has not profited by his reading, or he would not have sneered at the Mass; Handel, he says, avoided it; but he did not set it here, because we never had music to the Communion, Creed, or Gloria. The Lutheraus have the Mass in their Office-book, and Bach set it again and again; but of Bach's 'Passione,' Mr. Haweis says that it is didactic and mono-There is an allusion to our orchestral tonous. players which is exceedingly unfair. Because one or two violinists forgot themselves at a rehearsal of the Philharmonic Society some years since when Mendelssohn was present, Mr. Haweis asserts that our instrumentalists thought him an "upstart." Now, the rudeness of the fiddlers in question was warmly resented by their comrades in the orchestra, and, but for the intercession of Mendelssohn, they would have been dismissed. Since Sir Michael Costa has been in this country, the moral effect of his discipline has much improved the status of the hardworked, ill-paid orchestral players, many of whom are men of classical attainments, and their conduct in the discharge of their duties can be commended as an example to the followers

of any profession. Of Mr. Haweis's Introduction, in which he treats of the foundation and elements of music and its true end in this world, we say nothing, for we can make nothing out of it. He would have done better on this point to have stuck to Dr. Marx, who puts forth the moral view, and to Mr. Ruskin, who puts forth the religious view. Mr. Haweis maintains there is no music in nature-none in the heavens or the waters, the stars and the winds, the fire and the heat, the seas and the floods; he even quarrels with the birds of the air: for "the much-extolled note of the lark" is only pleasant because the singer is out of sight; and it can be "exactly imitated with a whistle in a tumbler of water.' The nightingale song he declares to be "a not unpleasantly loud whistle"; but if we could but see the bird "his performance would be dull, monotonous, and unmeaning." What an ear for music the author must have! He is about the last man that ought to record his opinion about music, seeing that he has no sympathy for natural sounds. We cannot accept, and the musical world will not endorse, his opinions on the leaders of the musical movement in this country. His notions are confined within too narrow a circle. A writer who knows so little of music as to declare that the celebrated Moonlight Scene in the opera of Weber's 'Der Freischütz' is the "Mermaid's song" in 'Oberon,' and who builds up a long, dreary, and pretentiously æsthetical description of the Mermaid transformed into the Agatha of the Wild Huntsman, is, assuredly, in no situation to animadvert upon operas, their music, their conductors, or their modes of performance. We cannot imagine, for our part, why he should have written the book at all. Neither "Music" nor "Morals" will in the slightest degree be advanced by this eccentric volume.

#### GAIETY THEATRE.

"THESPIS" was never selected as the title-part of a play, until Mr. W. S. Gilbert, last Tuesday night, introduced him in the person of Mr. Toole, associated with a secondary name, 'The God's Grown Old.' An author named Kelly, who produced a comedy, 'Word to the Wise,' at Drury Lane Theatre in 1770, published a poem entitled 'Thespis' in 1766, which was a scurrilous attack on the Drury Lane troupe of that year, and he followed it up by a second part of 'Thespis,' in 1767, paying the Covent Garden company compliments equally as gross and personal. We need scarcely add that Kelly had to go down on his knees to beg the pardon of the artists he had vilified, before his play was acted. We have Horace's authority for the doings of Thespis:—

Ignotum tragicæ genus invenisse Camenæ Dicitur et plaustris vexisse poëmata Thespis, Quæ canerent agerentque peruncti fæcibus ora.

Mr. John Hollingshead scorns to supply Thespis with travelling vans, movable stages, and hanging scenery, but he puts the pencil of Mr. Gordon in requisition, as depicted the ruined Temple of the Gods on Mount Olympus, in one act, while in the next part we have the Temple restored. Then the wandering Thespians, who indulge in a picnic on Mount Olympus, with lobster salad and champague, and who in gorgeous dresses afford no notion of the race of strolling players, do not precisely realize the notions of Solon. According to Plutarch, Solon disapproved of the lies of Thespis although uttered in joke, as he contended these were "poison in jest," calculated to corrupt society. There is not the slightest danger to be apprehended from the dialogue of Mr. W. S. Gilbert, for it is innocent and innoxious; those who expected a smart in-terchange of wit, satire, irony, and repartee in the conferences between the heathen gods and the Thes-pians, when the agreement is made that the former senile rulers are to be superseded by the artists who are to govern the world for a year, were disappointed. There were but few points made, for the actors and actresses seem to have imbibed the senility and puerility of the gods and goddesses. What movement there is in this "original grotesque opera," must be found in the quicksilver action of Miss E. Farren as Mercury. Mr. Toole is no more Thespis than he was Michael Garner in Mr. Byron's piece, which preceded the mythological extrava-ganza—he is what he always is, Mr. Toole pur et simple; full of fun, which never fails to be infectious, but he has no power of creating a character. It is possible that Mr. Toole spoke more from impulse than from Mr. W. S. Gilbert's text; but even if we allow for this drawback, the dialogue was, on the whole, dull and dreary, and not even the mild joke of Bacchus, who, as a wine-grower, converts the grapes into ginger-beer, could rouse the temperament of the audience. The cleverest hits of Mr. W. S. Gilbert are in the Patter Songs assigned to Mr. Toole and Miss E. Farren, and both assigned to Mr. Toole and Miss E. Farren, and both were encored. The music, arranged and composed by Mr. A. S. Sullivan (the first verb was not in the bills as it ought to have been), shows that this very clever young musician is right in taking to the composition of comic opera. His music is thoroughly tuneful, and his orchestral undercurrent is skilful and piquant. Mr. Sullivan can more than hold his own against his "Gaiety" predecessors, M. Offenbach, M. Hervé, and M. Émile Jonas, for his vivacious strains do not descend to extravagance. His singers, Mdlle. Clary, Miss Constance Loseby, and Miss Annie Tremaine, did their best, and, if their intonation had been more sure and safe, they would have left little to desire as regards expression. Having no copy of the words, which the vocalists (expent Miss copy of the words, which the vocalists (except Miss Farren and Mr. Toole) pronounced so indistinctly, we cannot cite any numbers, except the one sung by Mdlle. Clary, in the second act, a duet between her and Miss Loseby, and one between the latter and Miss A. Tremaine, and a very well written song given by Mr. J. G. Taylor. It will be

readily guessed from our notice, that 'Thespis' will have the ordinary run of a Christmas piece, but is not likely to hold a place in the permanent répertoire.

#### COVENT GARDEN THEATRE.

'BLUE BEARD,' for the hundredth time, again appears in a pantomimic garb. Need it be added that owing to the tact and taste of Mr. A. Harris, the spectacular and ballet arrangements are so excellent that even the point and piquancy of Mr. Byron's dialogue must prove but the second attraction. Mr. Betjeman has arranged the music, and has performed his task with more than ordinary skill in the adaptation of occasional themes. The processional attractions include cavalry of giraffes, a white elephant, escort of dwarfs, a body of Amazons, &c. There is an agile monkey in Mr. Delavanti; there are four peculiarly grotesque dancers in the French "Clodoche" quartet party; there are smart and lively pantomimists in the Forest Family (father and two sons), Messrs. C. Brown and Paulo, Mdlle. Mercedes, Miss Charlotte, &c.; and, above all, there is a Transformation-scene, from willows to a lake with a crescent moon, and a bevy of water-nymphs, odalesques, &c. 'Blue Beard' was a success.

#### GALLERY OF ILLUSTRATION.

The veteran author, Mr. Planché, has come out with pristine power in his 'King Christmas: a Fancy-Full Morality.' It is a truly seasonable piece, comprising all those social references which come upon the memory year after year with such singular force. Mr. Planché has turned to the best account the abilities of the small but compact body of artists under the direction of Mr. and Mrs. German Reed. The lady so long known as Miss Priscilla Horton is no longer the Ariel of the Macready days, but her matured powers enable her to assume a variety of characters, giving to each a marked physiognomy. She is well supported by Miss Fanny Holland, with her sympathetic voice, Mr. A. Cecil, Mr. A. Reed, and the great drawing-room actor and buffo singer of the day, Mr. Corney Grain. Mr. O'Connor, the scenic artist, supplies a well-painted drawing-room scene. Mr. J. W. Elliott has arranged the music, availing himself skilfully of subjects well calculated to show off the singers. Mr. Corney Grain has introduced a new and capital song, 'Home for the Holidays.'

### 'HOME, SWEET HOME!'

WE have been favoured with a copy of a letter addressed by the late Sir Henry Bishop to Miss Whitnall (now Mrs. Scarisbrick), a professor of singing at Liverpool.

singing at Liverpool.

"London, 13, Cambridge Street, Hyde Park,
Sept. 17, 1849.

"Dear Madam,—I have very little to say in
answer to your inquiry respecting 'Home, Sweet
Home!' It was first sung by Miss M. Tree, in my
opera of 'Clari,' and sung by her with a degree
of pathos and intense expression which I have
never heard equalled! Indeed, it was the perfection of true English ballad singing.

"Some few years afterwards I was teaching that
song to a young Italian lady residing with Madame
Pasta, and Pasta expressed great admiration of it;
saying, she wished also to learn it, as she was very

"Some few years afterwards I was teaching that song to a young Italian lady residing with Madame Pasta, and Pasta expressed great admiration of it; saying, she wished also to learn it, as she was very desirous of singing some English songs. At that time Donizetti was writing his 'Anna Bolena,' in Italy, for Pasta, and I have good reason to believe that Pasta, on her return to Italy, gave Donizetti the song, and requested him to introduce it in his opera. This accounts for a part of the melody being in the opera of 'Anna Bolena,' though without any sort of acknowledgment from Donizetti.

"I should have answered you letter earlier than this, but that being from home it did not reach me in time to do so.

"Believe me to remain yours truly,
(Signed) "HENRY R. BISHOP."
"Miss Whitnall."

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#### Musical Gossip.

Two artists, who appeared for the first time in Exeter Hall at the performance of the 'Messiah,' by the Sacred Harmonic Society, on the 22nd inst., under Sir Michael Costa's direction, had a decided success; one was Miss Enriquez, who sang the contralto part, and the other Signor Agnesi, who at a short notice undertook the music of the bass. He was to repeat the performance at last night's execution (the 29th inst.), when Madame Cora de Wilhorst was to replace Madame Sherrington, and Miss Julia Elton Miss Enriquez. Mr. Vernon Rigby was the tenor both on the 22nd and 29th. Handel's oratorio, 'Deborah' is in preparation, and will be given in the course of the next month.

Mr. J. Boosey announces the sixth series of "The London Ballad Concerts," which will be commenced next Wednesday.

THE Monday Popular Concerts will be resumed on the 8th proximo.

As Mr. J. Goss has announced his intention of resigning the post of organist in St. Paul's Cathedral, after a service of thirty-three years, having been the successor to his teacher, Mr. Thomas Attwood (pupil of Mozart), it is to be hoped that a thorough reform will take place in the musical services, which have been most discreditable of late years. Whether sufficient power will be vested in the musician who may be appointed to succeed Mr. Goss, whether the Precentor will exercise greater influence, or whether the Dean and Chapter will actively intervene, to secure the efficiency of the choir, is of little moment. These officials must arrange their special privileges themselves, but the congregation of the metropolitan Cathedral has the right to claim efficiency in the vocal department.

The inauguration of the statue to Schubert in Vienna, the works for which have been commenced, will take place, it is expected, in May, 1872, when a musical festival in his honour will be given.

A PROJECT to erect another Grand Opera-house in Berlin is afloat, the capital to be raised in shares.

THE Turin Royal Opera-house was opened on the 24th inst. The company include the names of Mesdames Galletti-Granoli, Baratti, Brambilla, Signori D'Antoni, Vicentelli, Junca, and Barberatz.

The Ménestral and the Revue et Gazette Musicale de Paris both protest strongly against the manner in which French authors and composers are treated in London. Their special complaint is directed against the piracy of 'Généviève de Brabant,' recently produced at the Islington Philharmonic Theatre. Equal indignation is expressed at managerial conduct in St. Petersburg. The French journalists affirm that the registration of works to secure copyright here is complicated, and because the translations have not been made within the proper period, the authors are deprived of their rights. It was never contemplated in the international treaties that equity was to be set aside by quibbles or details. It is contended that there ought to be one universal law securing copyright without preliminary forms.

THE 'Cinderella' of Mr. Alfred Thomas, with music by M. E. Jonas, originally produced at the Gaiety Theatre, has been adapted for the Athénée in Paris, under the title of 'Javotte,' and has been successful. The chief characters are sustained by Madame Ugalde (the Prince), Mdlle. Douan (Javotte), M. Peters (Chamberlain), M. Aujac (Nick), and M. Audrand (Tom). The Parisian critics seem to be at a loss how to characterize the music—whether it eught to be regarded as comic opera or opera-buffa; and with respect to the libretto, they do not precisely comprehend the "gestes particuliers à John Bull." Another importation from London is the 'New Aladin' of Mr. Alfred Thompson, with the music of M. Hervé. It looks as if the French were turning the tables on us, and the phrase in Paris will in future be, "Taken from the English."

Much praise is bestowed by the Paris critics on a 'Chorus of Nymphs,' by M. Ambroise Thomas, which was encored at two Conservateire Concerts.

MEYERBEER'S 'Prophète' has been revived at the Grand Opéra in Paris, with Mesdames R. Block, Mauduit, MM. Villaret, Battaille, Ponsard, Grisy, and Gaspard in the principal parts.

MADAME PATTI appeared in St. Petersburg on the 11th inst. as Lucia, and was recalled thirty-two times. Russian furore is more ardent, it appears, than even that of the sunny South.

HERR WAGNER'S 'Lohengrin' has reached Florence, after its success in Bologna, the operatic company of which, with the conductor, Signor Mariani, arrived in Florence, despite a heavy fall of snow, in time to execute the work on the 7th inst. Not a seat was vacant, although the prices had been considerably raised. The King of Italy was present. The Florentines were as enthusiastic as the Bolognese, and 'Lohengrin' was as triumphant as at Bologna.

#### DRAMA.

LYCEUM THEATRE.—Sole Lessee and Manager, Mr. H. L. Bateman.—BVERY EVENING, at 7, 'MY TUEN NEXT.' Mr. George Belmore.—At 8, the New Drama, 'THE BELLS.' Messrs. Henry Irving, H. Crellin: Mesdames G. Fauncefort, Fanny Heywood.—Troncolude with 'PICKWICK.' Messrs. George Belmore, Henry Irving, Gaston Murray, and Addison.—Box-Office open daily from Ten

Lady Jane Grey. Inez; or, the Bride of Portugal. By Ross Neil. (Ellis & Green.)

OF the two tragedies which Mr. Neil's volume contains, the latter only has dramatic motive. The story of Lady Jane Grey suggested to Rowe a tragedy which obtained some vogue in those formal days when pompous inflation passed for poetry and Melpomene seemed to be perpetually following a hearse in a mourning coach and six. No drama, however, on the theme of Suffolk's virtuous and hapless daughter, if we except this play of Rowe's, seems to have held even briefly the attention of the public; and for the sufficient reason that the story of a pure and resigned victim is, in its very nature, undramatic. Leaving out of consideration such tragedies as the 'Antigone' and the 'Alcestis,' which have few principles of dramatic effect analogous to those of the Modern Drama, it may be noticed that both Corneille and Massinger, though putting forth their highest powers in the delineation of saintly heroines, have failed to gain for them popularity on the stage. The truth is, that martyrs and resigned victims, however touching their stories may be in short poems, do not furnish that antagonism which is necessary in dramatic poetry both to the reader and the spectator. Thus, the Lady Jane Grev of Mr. Neil, though she often wins our sympathy, fails to excite the suspense proper to a dramatic heroine; nor does she afford any of those striking revelations of our nature which, struck out by the conflict of feelings, form the very essence of tragedy.

essence of tragedy.

In 'Lady Jane Grey,' therefore, it is less the fault of Mr. Ross Neil than of his subject that he does not enchain our interest. His work indeed has considerable merit; his plan is clearly laid out; the motives of action are well defined, and the characters are consistently, though somewhat coldly, portrayed. For a certain frigidity of tone, the moral unattractiveness of many of his characters may partly account. It is impossible to sympathize with Northumberland and Suffolk in their guilty plot; it is impossible to sympathize with the ambition of Dudley, which, for purposes of dramatic interest, might, with no violence to history, have been here more thoroughly iden-

tified with love for his wife; and, finally, it is impossible to sympathize with the just cause of Mary, the conscientious bigot. So far then as the first tragedy in his book is concerned, it must be said that Mr. Neil has comparatively wasted many good qualities on an ungrateful theme.

In his second tragedy, 'Inez,' on the other hand, he has nearly all the advantages which romance of story can bestow. It is strange indeed that the ill-starred love of Inez de Castro, married secretly to Pedro, heir to the Portuguese throne, should not have been seized upon by imaginative writers. With the exception, however, of Camoens, in 'The Lusiad,' and our own Landor, we can recall no poet of eminence who has turned to account this stirring and pathetic episode in history. In dealing with the tale of the comparatively lowly wife who, standing as the type of human affection between her royal husband and the schemes of Statecraft, is pitilessly crushed, Mr. Neil, though once or twice he suffers his story to lag, displays much constructive skill, discrimination of character, and power of representing emotion. Up to a certain point, indeed, and that a high one, his work is so good as to make us long that it had passed that great boundary-line which separates all that can be attained by study and intellect from all that is conferred by the power we call genius-the power to apprehend and express our nature intuitively. As an example at once of Mr. Neil's capacities and shortcomings, we quote the scene in which, by the threat of forcing upon Inezanother husband, Gonzalez, the King's Minister, compels her to drain the cup which she rightly suspects to be poisoned. It may be observed parenthetically that the death of Inez was really due, not to poison, but to the dagger :-GONZALEZ. You will not drink ? Then since it seems

you prize
Your lord so little, shall I send you him
Whom I have chosen for your second love?
Lo, I will fetch him straight—I warrant you
His wooing will be short.

INEZ. Stay, I will drink, Drink all, e'en to the dregs. Pedro, to thee! [Drinks. Gow. Why, this is well done. Now do I believe Thou hadst thy Pedro dear.

Inez. See, I live still,
As scarce I thought to do, but know thou this,
That though from out that cup I had seen death
With black and empty sockets stare at me,
I had drunk the latest drop as now I have
Sooner than err against my wedded lord
In smallest word or thought.

Gon.

Ay, thou hast proved
Thy love right bravely. So I will not now
Torment thee longer; thou hast carned thy peace
And straight thou shalt enjoy it, vexed no more
By my poor presence. Lady, fare you well;
I am sorry that you have not seen it fit
To take the proffered grace, for not again
Shall I have power to show it.

I have chosen,
And of my choice think not that words of thine
Shall make me e'er repent. [Exit GONZALEZ. Thunder.
What chill is this

That creeps through all my blood, as 'twould congeal The marrow of my bones? What have I done? And yet what other could I do? Cold! cold!— How! fool, thou fearest? and what shoulds thou fear? Death? mis'ry fears not death; what can death do That I should fear him for? I am a pris'ner, And death would set me free. Let him take all—I have nought to lose save life. Ah! but to live Means hope to see my Pedro ence again, Means hope to hear that dear voice speak, and say It was a lie they told me. Ay, a lie—Past doubt—I know—I feel—a lie—what else? And yet to hear him say it, Itwere to me More sweet than angels' minstrelsy, so sweet That only for the hope to hear it once I were content to bear the load of life

en d.

Within these walls abhorred, until they fell In heary ruin round me. Then I pray Ye kind Heav'ns, let me not die yet—not yet. Take thought how young I am before you strike, And to myself made precious by his love. Still cold! ay, still—and almost I could think Mine eyes grow dim. Tush, this is nothing more Than fear's delirium, or say not fear, But rather shiv ring cowardice, that quails To hear its own heart beating. What although That man were twice the traitor that I deem? He could not give it me so smilingly That man were twice the traitor that I deem?

He could not give it me so smilingly
If 'twere the thing I fear—nay, that is sure.

And yet—and yet—if not, how doth he look
To have me punished? something he will do—
Perchance then something worse. What was't he said
That made me drink? that he would hither send— O rather thousand deaths more horrible
Than nightmare ever imaged. If 'twere so!
If 'twere! O whither shall I fly? Alas! But Heav'n will have more mercy. Hark! a sound! What! there again—a step—near and more near— Where shall I hide? what shall I do? [Looks wildly round, but, seeing no escape, sinks

down, covering her face.

O nought

But wait, and pray to death to take me first. That there is a large measure of truth and intensity in this passage is not to be disputed, but the feeling evinced, however real, wants the light of imagination to make it salient and suggestive. Though it has the merit of being the kind of thing that a woman would utter in the circumstances of Inez, it has none of those illuminating flashes that lay bare the depths of the soul and make us see its divinity in its pain. Pedro's utterances again are eloquent and fervid, but they are often rather the description of feeling than its embodiment. We miss, as a rule, those seemingly unconscious revelations of mental states in which dramatic power is chiefly shown. Here, however, is such an instance. The king resolves to snatch Pedro from his wife. A lady at Court relates to Pedro in the king's presence his skill in piercing a bird with his arrow, and describes the desolation of the mate on returning to the nest. Pedro, applying the incident to his own circumstances, dramatically ex-

In truth rare sport!

And was there then no other arrow left?

claims-

We have an example of similar psychological truth when the king, jealous of his authority, hearing his minister unconsciously speculate upon the possible turn of affairs in a future reign, interrupts him thus :-

Ha! Do you look So far before—to what time he and she Sit king and queen together? You are wise.

Pages of rhetoric are not worth a few touches of this kind. It is because Mr. Neil can give them that we regret they are not given more frequently. His treatment of natural beauty is analogous to his treatment of human character. In his descriptions there is a good deal that is pleasing-less than we desire of what is special in painting, and of that best realism which is all the more true in effect, because coloured by imagination. An extract will illustrate our meaning :-

Gow.

Twas thus.
Following his highness, with due space between,
My messenger sped onward till he came
To where the woods upon the mountain-side
Let down their shaggy fringes on the lap
Of the smooth upward-sloping pasture-lands.
There looked he to have rest, but 'twas not so.
The prince kept on his way; the quiv'ring shade
That panting lay upon the grassy knolls
And ancient moss clad roots, the lazy hum
Of the gorged bee, half sleeping at his work,
The trickle of the summer-parched brook,
The balmy air that seemed as though it breathed Twas thus.

The breath of flowers it had but newly kissed-All wooed him vainly, and with eager steps, As one who by some strong desire is spurred, Onward he went and upward, holding still So equal and unwavering a path Among the woody tangle that it seemed His way must be familiar.

At last-GON. The prince and he that followed being come To where the trees began as 'twere to climb The shoulder of the hill, and flick'ring leaves Gave glimpses of the far-off glitt'ring set A wall as of a garden blocked the path, A wail as of a garden blocked the path,
But turned not back the prince, who straight unlocked
With ready key a door, and so passed in,
And then again the key went grating round.
The other waited long, but heard not aught
Save rustle of the leaves and chirp of birds
That seemed to hush the silence, nor aught saw That seemed to hish the shence, nor aught saw Save a blue breath of smoke that rose from midst The garden trees as from a dwelling there; Then, following round the wall in hope to spy Another way to enter, did but find The same closed door again, and wearied out With waiting came away. Sir, this is all.

The merit of this description arises from the writer's power to bestow in a measure individual touches; its failure to reach absolute reality is due to a limitation of that power. He errs in degree, not in kind. With more glow of feeling and more distinctness of detail, what is now general painting might have been parti-cular realization. It must be remembered, however, that we are testing Mr. Neil's work by a high standard. Notwithstanding the exceptions taken, his two tragedies are superior to anything that has lately appeared in the shape of dramatic literature. 'Inez,' especially, may be commended not only for the power of characterization which it displays, but for its grace of diction and, taken as a whole, for the sustained interest of its story.

CHRISTMAS ENTERTAINMENTS.

CHRISTMAS has brought this year few novelties that do not belong to the pantomimic or spectacular entertainments always associated with its arrival. At many West-End theatres no change whatever has been made in the programme. So great is now the competition among the thirty or more houses that bid for public favour, managers seek to avoid the formidable rivalry of Boxing-Night, and produce their more serious works in anticipation of Christmas. Pantomime this year holds sway at three Western and almost all the

Eastern, transpontine, or outlying houses.

'Tom Thumb; or, Harlequin King Arthur and the Knights of the Round Table,' is the subject chosen by Mr. E. L. Blanchard for the pantomime at DRURY LANE, which is the twenty-second the same writer has contributed to that house. It burlesques amusingly the legend of the Arthurian Court, making the pursuit and recovery of Tom Thumb, the famous hero of nursery legends, the principal object of knightly guest and adven-turer. The talent of the Vokes family, one of whose number is, perhaps, the strangest contor-tionest ever seen, contributes much to the drollery of the introduction and of the pantomime proper, In addition to the Transformation-scene, in which some ingenious effects are introduced, a pretty Watteau-like soene is given, entitled "The Garden

of Dainty Devices."

At the Princess's, a pantomime, by the Brothers Grinn, entitled 'Harlequin Little Dicky Dilver, Grinn, entitled 'Harlequin Little Dicky Dilver, with his Stick of Silver; or, Prince Pretty-boy and the Three Comical Kings,' has been given. Miss Caroline Parkes and Miss Hudspeth act in it with much spirit, and Mr. F. Lloyds supplies some scenery of great brilliancy.—'Little Snowwhite,' an extravaganza, by Mr. C. Millward, has been played at the ADELPHI, Mrs. John Wood, formerly of the St. James's Theatre, appearing as the heroine, Mrs. A. Mellon as Prince Goldenheart, and Mr. Calhaem as King Kokahoop.— A new farce, by

Mr. Wybert Reeve, entitled 'Never Reckon your Mr. Wybert Reeve, entitled 'Never Reckon your Chickens before they're Hatched,' prefaced, at the OLYMPIC, the sixty-third performance of 'The Woman in White.' A comic ballet, called 'The Misadventures of a Barber,' concluded the entertainment.— The Strand burlesque was played the previous week. Its title is 'Arion; or, the Story of a Lyre.'—At the STANDARD the pantomime is of unusual splendour, its subject being 'Aladdin and the Wonderful Lamp.' Its principal feature is a ballet, which introduces a principal feature is a ballet, which introduces a very large number of dancers, clad in sufficiently splendid attire. The Transformation-scene of the Home of the Butterflies is very gay and attractive. -Mr. Alfred Crowquill has supplied to the SURREY -Mr. Alfred Crowquill has supplied to the Surrey 'The King of the Peacocks; or, Harlequin Tom Tiddler's Ground and the Queen Barley-Sugar.'— 'Lady Godiva; or, St. George and the Dragon,' is the subject of the pantomime at ASTLEY'S.—That at Sadler's Wells is 'Old Mother Hubbard.'— 'The House that Jack Built' forms the theme of the Christmas piece at the ALFRED Theatre .-That at the Grecian is made to afford opportunity for Mr. George Conquest's remarkable feats of agility, and is entitled 'Zig-Zag the Crooked; or, Harlequin White Cat, the King and the Pretty Princess.'—The New Victoria Palace Theatre, as the house is called Mr. Cave has erected upon as the house is called Mr. Cave has erected upon the site formerly occupied by the Victoria, and before that by the Coburg, has given 'The Bronze Horse; or, Harlequin Sly Sultan, the Pert Princess, and the Mystic Magi and the Fascinating Fays of Fairyland.'—A new farce constitutes the only novelty at the PHILHARMONIC.—The EAST LOYDON Thests has appropriate the control of the con only novelty at the PHILHARMONIC.—The EAST LONDON Theatre has supplied a pantomime, the voluminous title of which is 'Little Bo-Peep, who Lost her Sheep, and Humpty-Dumpty; or, Harle-quin Boy-Blue and the Good Little Woman that Lived in a Wood.'—At the BRITANNIA, the subject of the entertainment is 'The Old Man and the Ass; or, Robin Redbreast and his Eleven Hungry Brothers'; and at the PAVILION, 'Harlequin Rip Van Winkle; or, Cease, Rude Boreas! and the Demon Slumber of Twenty Years.'

COURT THEATRE.

In spite of the almost inevitable failure which attends any attempt to dramatize a work of the late Mr. Dickens, we have of late been called upon to chronicle several efforts in this direction, all of which have, as usual, proved more or less abortive.
The latest on the list is a drama by Mr. Daly Besemeres, founded upon a portion of 'Nicholas Nickleby,' entitled 'Dotheboys Hall,' which was produced at the Court Theatre on Boxing-Night, Mr. Besemeres, if we mistake not, achieved a certain succe some years ago as a writer of comedy, but this, his last work, will scarcely lend additional lustre to his reputation. The play is divided into three acts, each of them consisting of three scenes, and professes to embrace the entire episode relating to the Yorkshire school. In scene the first we are given the incidents of the fifth chapter, with Mr. Squeers and his little boys at the Saracen's Head awaiting the departure of the coach, the introduction of Squeers to Nicholas, and the departure for Greta Bridge; whilst the remainder of the act is devoted to Dotheboys Hall, concluding with the flight of Smike. In the second act we have Miss Squeers's Smike. In the second act we have Miss Squeers's tea-party, Smike's return, and the punishment of Squeers by Nicholas. The action of the third act takes place in Mrs. Nickleby's room in London, all the characters wandering in and out in a free-and-easy fashion, which tends to prove that the proverb of an Englishman's house being his castle should be added to Charles Lamb's list of "popular "Scribeling or agree and prepares to lar fallacies." Smike lies on a sofa and prepares to die, when a mysterious person called Brooker, who has been skulking about the stage throughout the piece glowering at each separate character by turns, enters the chamber, unannounced, and informs Ralph Nickleby that the dying boy is no other than his own son. With Smike's death the piece is brought to a conclusion.

The incidents which evolve one from another with such consummate art under the hand of the great novelist, are here abruptly packed together,

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with an effect sometimes bewildering and generally For example, in the second scene of the first act we are introduced to Smike, cowering over his lantern, whilst awaiting the arrival of the schoolmaster and his new assistant. In due course they arrive, wrapped in great-coat and muffler, complaining of the cold. Nicholas, looking round, observes, "And so this is Dotheboys Hall?" Squeers retires with his wife, leaving Smike and Nicholas for the first time alone. Smike, after a few words of compassionate inquiry from his com-panion, announces that pain and fear must be his lot in life. "It will be better for you when I am gone," retorts Nicholas, who has but just arrived, and has as yet seen nothing of the internal economy of the school. It is hard not to resent such a caricature of Dickens's careful work. One of the strongest blemishes in the construction of the play consists in the fact that the school from whence it gains its name fades out of the story after the second act. It is true that we see Miss Squeers, who, after listening at keyholes in other people's houses, indulges in an angry tirade which forcibly recalls Miss Yellowleaf's exit in the 'Bengal Tiger'; but of her mother and the breaking up of the establishment (with which the drama might have establishment (with which the drama might have so triumphantly concluded) we hear no more. Beginning as a farce, the play ends in tragedy. The characters are, for the most part, well represented, considering the difficulty which necessarily surrounds the embodiment of shadows of which we each form our own ideal. Mr. Righton played Squeers well, receiving hisses from the gallery, which are the best compliment to the exponent of an odious character. The Miss Squeers of Miss Brennan was also good, if a trifle exaggerated. Mr. Hill was admirable as John Browdie, whilst Mr. Markhy gave force and colour to the mysterious Mr. Markby gave force and colour to the mysterious Brooker. Mrs. Squeers is described as being tall, with a hoarse voice, "that lady's humour being considered to lie chiefly in retort." Mrs. Stephens, on the other hand, made of her a charming old lady, to whose care we would willingly intrust our boys, more especially as the urchins whose heads she so playfully tapped appeared extremely rosy and well-to-do. Mr. A. Wood's Ralph Nickleby gives another proof of this careful actor's sterling merit. Miss Bishop looked charming as Kate Nickleby, whilst Miss Rose Coghlan played Tilda Price with

whilst Miss to Cognian payed Titua Titue with much spirit. The piece was well received, and is probably destined to have a run.

The after-piece, entitled 'A Christmas Pantomime,' an original extravaganza, is of so extraordinary a nature as to defy criticism. Suffice it to say, that there are six doors through which the six characters rush at intervals, falling over each other, and the chairs and tables, and robbing each other of hats and umbrellas. One of the characters, played by Mr. Belford, happens to mention the fact that he is a literary person, and engaged upon a pantomime for a leading theatre. The trifle appears to have no plot.

### ST. JAMES'S THEATRE.

'Les Grandes Demoiselles' of M. Edmond Gondinet, 'Le Mari de la Dame de Chœur' of MM. Bayard and Duvert, and 'Tromb-al-ca-zar,' the well-known comic opera of M. Offenbach, constituted the programme on Tuesday night at the St. James's Theatre. Of these pieces two are tolerably familiar on the English stage. M. Offenbach's extravagant story of the misadventures of a company of strolling comedians held for some weeks possession of the Gaiety, and a version of 'Les Grandes Demoiselles' was played not very long ago at the Lyceum. In the piece last named the young writer, to whom the Gymnase-Dramatique owes so many clever and poetical contributions, adopted a new style, and dashed off a humorous and satirical sketch of modern manners. A party of young girls are collected at the house of their grandfather on the occasion of an anticipated wedding. Accident first separates them for a while from their guardians, then reveals that a suitor, concerning whom nothing is known except that he is young, noble, and rich, is about to present himself. Each feminine bosom beats at the news,

and each maiden resolves to secure, if possible, the prize for herself. Under the conditions of ignorance which exist mistakes are to be expected. Labayen, a pianoforte-tuner, who arrives, is taken for the anticipated suitor, and the "Vicomte" himself, a young dandy of the first water, passes for the accordeur. Commonplace appearance and manners do nothing to disenchant the damsels with Labayen. Wealth and social eminence compensate for these drawbacks, and attentions are heaped upon the happy but bewildered tuner. An opportunity to study the manners of the "girl of the period" is afforded the Vicomte by the mistake that is made. So profitably is this employed, the young man determines on espousing the youngest, who is assumably the most innocent of the company. As the young lady is already provided with two or three lovers, to whom she conveys locks of hair in her shuttle-cock, and as the subjects of her private study are the naughtiest romances in her grandfather's library, it is seen that the domestic happiness of the Vicomte is a little uncertain. This satire, coarse fundamentally, is delicately treated, and the piece is anusing. M. Ravel plays the pianoforte-tuner with much spirit. The female characters find employment for the entire feminine strength of the company.

'Le Mari de la Dame de Chœur' is also a satire.

Maquet, the commonplace husband of Ninette, a pretty dancer, finds, as it seems, the entire world in arms against him to deprive him of his wife. Those who push their way most successfully into his affections, or simulate the most complete devotion to his interests are, of course, the most active in pursuit. Ninette herself is prone to sentiment, and is disturbed in mind by the notes of a clarionet, down which an amorous young musician pours nightly his fears and hopes. Her mother, whose profession a score years ago had been the same as her own, believes less in midnight melodies as a means for the expression of admiration or affection than in more substantial and more costly demonstrations. The position of Maquet is thus seen to be uncomfortable. He makes an admirable fight of it, however, the manner in which he meets stratagem with stratagem being exceedingly amusing. In the end he wins an apparent victory, but the sound of the clarionet interrupts his triumph, and leaves a

are admirably mirth-moving. Madame Crosnic is also very droll as the practical-minded Lolotte.

LA COMÉDIE FRANÇAISE.

doubt on the audience as to how far it is assumed. In Maquet M. Ravel is furnished with a part thoroughly suited to him. His comic perplexities mirth-moving. Madame Crosnier

Christiane; the new comedy, in four acts, of M. Gondinet, has been successfully produced at the Théâtre Français. The subject of the play is, of course, the penalties of adultery, the treatment of this hackneyed theme being not unlike that in the 'Filleul de Pompignac.' Two men—one the actual, and the other the legal, father of a young girl—are face to face on the subject of her destiny. M. Maubray, a banker, whose acknowledged daughter Christiane is, knows the secret of her birth, and determines to sacrifice her in marriage in a manner which shall satisfy at once his dislike to her and his interests. Robert Count de Noja feels, on the other hand, all a father's sympathies, but is powerless' to interfere. In an interview between the two men the latter, goaded to desperation, exclaims, "Vous savez qu'elle est ma fille." "Dites-le lui donc vous-même," answers the imperturbable banker, who, still further to incense his opponent, affects a kindness to Christiane he does not feel, and claims the affectionate demonstrations from which the other, who hungers for them, is for ever debarred. Even now the punishment of the adulterer is not over. He sees himself compelled to quit France for ever, not even carrying with him into exile the consolation of knowing that to him his daughter owes the concession, extorted from M. Maubray, that she may marry the man of her choice. The situations in the piece are good and touching, and the dialogue is excellent, its brightness and intellectuality

being in excess even of its tenderness. Some episodical scenes introduced are very gay and effective. M. Delaunay was admirable as Robert, and to him the triumph of the play was largely assignable. M. Febvre, as the banker, made also a profound impression on the public. Mdlle. Reichemberg played Christiane with much naiveté and tenderness. MM. Coquelin, Prudhon, Kime, Thiron, and Madame Provost-Ponsin, were also among the interpreters of the comedy. Thursday in last week, being the birthday of Racine, was celebrated by a performance of 'Athalie' and 'Les Plaideurs.' Some verses, by M. Xavier Aubryet, composed for the occasion, were repeated by Madame Provost-Ponsin, and were well received.

### Bramatic Gossip.

The 'Andria' of Terence, the first performance of which by the Westminster scholars was postponed in consequence of the illness of the Prince of Wales, has since been given. Its well-known verses were capitally declaimed. It is a pity that no effort is made to teach the young actors what to do with their arms. The mismanagement of these encumbrances of the amateur constituted the only drawback from a good and an intelligent performance.

M. Labiche has written for the Variétés a new one-act comedy, the principal part in which will be sustained by M. Lesueur.

A NEW spectacular drama is in preparation for the Châtelet. Its author is M. Gondinet.

WE hear, from Paris, of the death of M. Édouard-Louis-Alexandre Brisebarre, well known as a dramatic author. M. Brisebarre made his début as an actor, but obtained little success. As a dramatist he was a constant associate of MM. Nus, Anicet-Bourgeois, and Dumanoir, producing, alone or in collaboration, considerably over one hundred pieces. Among his best-known productions are, 'Pascale et Chambord,' 'Rose Bernard,' 'Le Tigre du Bengale,' 'Les Ménages de Paris,' a drama, in seven acts; 'Léonard' ('The Ticket-of-Leave Man'), and 'Les Musiciens des Rues.' Many of his successes were obtained in drama; but his specialty was his command of equivoice and every species of comic buffoonery. M. Brisebarre was born in Paris, in 1818, and educated at the Collège Charlemagne.

The new drama of M. Alphonse Daudet will be given at the Ambigu-Comique on the 15th of January. Madame Marie-Laurent will play the principal rôle. Following this piece will come a new piece by MM. Léon and France-Beauvallet, entitled 'Les Machabées,' in which Mdlle. Rousseil will re-appear.

'LA PRINCESSE GEORGE' of M. Dumas fils has been given, with great success, at the Théâtre des Galeries in Brussels.

The death is announced of M. Alexandre Maréchal, the doyen of French dramatic authors.

An interesting ceremony took place last week at the Théâtre de la Gaîté. M. Ballande gave a morning performance in honour of the memory of Alexandre Dumas. Amongst the pieces given were, an act of 'Antony,' admirably played by Mdlle. Duverger and M. Laferrière; an act of 'Charles VII. chez ses Grands Vassaux,' in which M. Dumaine was much applauded. Mesdames Plessis and Marie Laurent, and MM. Mélingue, Berton, and Dumaine recited some fine verses by M. Delair. Afterwards the chief representatives of dramatic art in Paris, with Frédéric Lemaître at their head, placed wreaths on a colossal bust of Dumas, the work of M. Mélingue, who added the fame of sculptor to that of actor.

A New drama, by Herr K. Elmar, entitled 'Neues Freies Bürgerthum,' was successfully performed last month at the Josephstadt-theater of Vienna.

To Correspondents.—G. B.-F. B. R.—S. T.—J. A. H.—W. R.—received.

Erratum.-P. 841, col. 2, line 18, for "Kerby" read Kirby.

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